



THE NEW YORK



# DRAMATIC MIRROR

VOL. LV, No. 1,425.

NEW YORK: SATURDAY, APRIL 14, 1906

PRICE TEN CENTS



JOHN C. FAY AND EVA FAY.  
(THAUMATURGISTS)

## THE MATINEE GIRL



**T**ASTE for the absurd has revived and farce has been fashionable this season. In consequence Edgar Selwyn's *It's All Your Fault* is timely as well as titillating. A good many blemishes might be pointed out upon the not over smooth surface of this play by the young actor of melancholy aspect whom we remember in *Sunday* and *The Little Grey Lady*, but the criterion of the farce is laughter and *It's All Your Fault* fully meets that requirement.

The paternity of a corpulent youngster with a narrow, bristling pompadour, a furtive grin and pillowlike protuberances all over his body is a theme suggestive of the infernal French comedy triangle, but since his parents are both discovered and the parentage is most commonplace and correct, the instances of suggestiveness are shortlived and so ludicrous as not to be offensive. The flavor of American humor redeems it.

Master Pincus is a droll discovery. A year ago, as the managerial legend runs, he was selling newspapers in front of one of the Broadway theatres and his present manager became his customer. The manager was struck with the boy's lack of similarity to his fellows. The other boys were copies of a much-worn type, but this fat urchin, with a sailor's roll in locomotion and a croaking voice, had mannerisms, hundreds of them, all his own. Nature had cast him for a comedian, and in the partial spirit which she sometimes femininely shows had made him funnier than two-thirds of the hardworking comedians to whom he sold papers. So the manager had Pincus scrubbed and, so far as possible, polished without eliminating any pristine Pinocian qualities, tried him out in a small part in a musical comedy and this Spring is near starring him by way of an experiment. and the grim lines relaxing about lips that seldom smile testify that it is a successful experiment.

The company supporting this featured wail is a good one. It would seem that the manager had juggled the feminine part of his cast. It is a waste of good, rare brains for Louis Closser to be playing a silly wife with a cloying smile. At least two parts in the cast might have been improved by her excellent character work. My chum whispered to me that the company was one of Minerva's. Maude Hosford, who physically is a foil for Master Pincus and who played the role of the nagging wife as though she liked it, she says, was one of the makers of the play *Mohun*, which was Lewis Waller's vehicle in London last season. She has written a private pamphlet appealing for better care for thoroughbred horses. And chum says that she is a pagan and worships Maude Adams.

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Club women are talking of the admirable entertainment furnished by Elolina Oldcastle at the Century Club and Professional Woman's League. Her *Perdita* and *Nanine* are pleasing and her sleepwalking scene from *Macbeth* better than many I have seen.

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Clara Morris, while attending one of the celebrated murder trials in New York for the purpose of writing her impressions for a newspaper, was deeply affected by the nervous collapse of the defendant.

She sprang to her feet and would have rushed to the relief of her sister woman, but her husband, Fred Harryott, caught her arm.

"You must not," he whispered. "Remember the dignity of the court."

As they entered the corridor after adjournment they met Judge Vernon Davis.

"Allow me to thank you, Miss Morris," he said, "for the just and able manner in which you have written about these proceedings."

Miss Morris told him of her impulse to aid the miserable defendant while the defendant was half swooning at the bar. "But my husband made me remember the dignity of the court," she said.

The Judge bowed. "Miss Morris could do nothing undignified in my court," he said.

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The late Joseph Jefferson, according to Francis Wilson's diary of the tour of the all-star cast of *The Rivals*, lamented that "There is nothing so useless as a dead actor." And he pointed to authors as a class whose works live after them. Perhaps that is the reason for Mr. Wilson's desire to adorn literature. His "Recollections of an Actor," now, I believe, out of print, I have not seen, but his "The Eugene Field I Knew," and his reminiscences of Joseph Jefferson, in a recent magazine number, bear the same relation to literature as a cub reporter's early contributions to a suffering newspaper. Sincerity and a catalogue-like fidelity to fact they have, but literary perception and the gift of the story-teller they have not. For twenty years he has been hoarding incidents that shall form his *magnum opus*, not yet named. If he displays the well-known Wilson shrewdness in employing as an amanuensis a magazine contributor, or some one who has committed a book or two, he may more reasonably expect to be remembered for his brilliant brain rather than for his eccentric legs.

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Jack Hassard, of May Irwin's company, has published a volume of verse which

he entitled "Poetry and Rot." He sent a copy to Paul Armstrong, who wrote: "Dear Jack: I've read your volume. There are some good things and others in it. But don't you think the title is too long? Isn't it too long by two words?" The husband of Aunt Prunes in *Mrs. Black Is Back* read the letter attentively, fumbled with and excoriated his fountain pen, and replied: "Dear Paul: You are right. It is too long by two words. It should have been called 'Poetry.'"

It is well known that Lew Dockstader goes to a theatre to ask about advance sales before he thinks of a hotel. On his last visit to Charleston, S. C., he covered the distance between the denot and the playhouse in an extraordinarily short time. He nodded once to the treasurer, twice to the manager, who knew the minister king's habits. Dockstader looked at the ticket rack and seeing it full said:

"What are the prospects?"

Charles Mathews replied with a word equivalent to putrid.

"M-m," said Dockstader. "I'll fix that; just watch me."

He hurried back on the stage, found the property man, who was arranging the tubes for the boys, and sent him to all the hotels and boarding houses to summon every member of the company. When they swarmed to the theatre Dockstader ordered them to get into their uniforms, and with their instruments, for they all still "double in brass" started out and made a four-hour parade under the still hot Southern sun.

Hot and perspiring, for he himself had led the band of minstrels, Lew appeared again at the box office.

"How are things looking for me now?"

"Everything sold. We are having the S. R. O. sign brushed up."

"Aha! I told you so." The monarch of bones fanned himself with his hat and grinned.

"What's the matter with you, Lew?" said Charley Mathews. "We haven't had a seat left for you since yesterday. This rack of tickets is for to-morrow night's show."

THE MATINEE GIRL

## CARRIE TUTEIN.

Carrie Tutein died on Monday, April 2, in Lowell, Mass., where she was to begin an engagement for a tour of fifteen weeks. The day before she had left her mother's home in Roslindale in good spirits and apparently well. During her engagement last December in New York, at Pastor's Theatre, she was taken ill, but soon recovered sufficiently to continue her work. Her sudden death was due to a stroke of apoplexy. Her husband, James Marciow, who was to have appeared with her in a comedy entitled *A Lesson from Shakespeare*, was present at the time of her decease.

Carrie Tutein, whose more recent prominence has mainly been associated with the vaudeville stage, was born thirty-seven years ago in Cheshire, Mass. When fifteen years old, in March, 1884, she appeared in New York city as *Terpsichore* in a burlesque operatic production which enjoyed a considerable vogue, known as *Orpheus and Eurydice*. The following season she had a small operatic rôle in *Pepita*. In August, 1886, she was seen with Lillian Russell, with whose companies she later played a number of soprano roles in rather flat comic opera effort called *The Maid and the Moonshiner*. Shortly afterward Miss Tutein had the rôle of Nellie Brady in a piece of Hibernian extraction, *Donnybrook*. In 1888 she became a full-fledged star, singing the lead in *Struck Gas*, which proved to be a success of generous dimensions. A year later Carrie Tutein and Harry Pepper made their joint vaudeville debut in a singing concoction entitled *The Singing Master*. In 1890 she sang the rôle of Yun Yam in a revival of Gilbert and Sullivan's *Mikado*, a piece in which she had appeared five years earlier as *Beep-Bo*. The same season Miss Tutein assumed the rôle of Mlle. Lulu Lalla in *Ship Ahoy*. It is said she made her first appearance on any stage as a member of the original Corinne company. One of her most important "hits" on the road was in her impersonation of the title-role in *Olivetta*.

Carrie Tutein had a very agreeable voice and a charming manner, which never failed to captivate her audiences. At one time, when performing in vaudeville, she appeared at Keith's Theatre, Boston, for six consecutive months, a rather unusual exhibition of personal magnetism and popularity. Besides appearing successfully in practically all the important centers of the United States, her foreign trips gave her a widespread reputation.

## BELACSO-BROOKS RECEIVERSHIP.

Edward B. La Feta was appointed on April 4 as receiver for the property in *The Auctioneer*, to which a partnership has been claimed by Joseph Brooks with David Belasco. Supreme Court Justice Fitzgerald, who named the receiver, recently decided in Brooks' favor in the suit and countersuit growing out of the ownership of the play. Mr. Belasco contended that Brooks was merely a dummy for Klaw and Erlanger, and brought suit to have Klaw and Erlanger declared his partners. Brooks brought suit for an accounting of the profits, claiming that he was acting throughout for himself. The decision given by Justice Fitzgerald was made on the letter of the contract signed between Brooks and Belasco. In naming a receiver Justice Fitzgerald directs that the partnership be dissolved and that the receiver give a bond of \$20,000. An accounting of the profits realized is also ordered, to be made before Paul Halpin as referee.

## BENEFIT AT THE BELASCO.

Among those who will appear at the Belasco Theatre on April 17, at the benefit performance for the Association for Improving the Condition of the Poor, are Otis Skinner, Alice Fischer, David Blenheim, Le Domino Rouge, Millis Blanchard and company, Edward Harrigan, Gracie Emmett and company, Hallie and Fuller, Dan McAvoy, Charles Grapewin, Henry Lee, Violet Dale, Julian Eltinge, Little Garry Owen and company, Holcombe, Curtis and Webb; Fields and Ward, Lillian Shaw, Smedley Arthur and company, the Two Pucks, Fred Ray and company, Mathews and Ashley, Paul Dufault and others.

## ANNIE RUSSELL IN A NEW PLAY.

Paul Kester's new four-act play, *Friend Hannah*, had its first presentation at Norwich, Conn., on April 4. Annie Russell is said to have won particular favor in the title rôle. The cast was: Prince of Wales, Oswald Yorke; Edward, Duke of York, Thomas Coffin Cook; Duke of Chandos, Albert Brown; Lord Bute, George Summer; Thomas Lightfoot, George Woodward; Isaac Axford, Edward Longman; Robert Clegg, R. E. Jamison; Princess Dowager of Wales, Ida Waterman; Margaret Lightfoot, Ida Vernon; Betty Trotter, Frances Stevens; Hannah Lightfoot, Annie Russell.

## KELLY TO LEAVE THE YORKVILLE.

This is the last week of William J. Kelly's tenure of the Yorkville Theatre as head of a stock company, unless something unexpected happens during the week. Mr. Kelly and M. R. Bimberg, owner of the theatre, have disagreed on several points, and Mr. Kelly was requested to end his engagement. Mr. Bimberg claiming that his contract with the actor gave him the privilege of severing their relations on two weeks' notice. Mr. Kelly expects to establish himself at another theatre, and Mr. Bimberg intends to organize another stock company for the Yorkville.

## THE LONDON STAGE.

A Dull Week in the Theatres—Some Revivals and Some Removals.

(Special Correspondence of The Mirror.)

LONDON, March 31.

After a fat week of continual new play sampling (as set forth in my last epistle) we have this week struck a lean week in this connection. In fact, we have not had a single new play causing us to don our swallow tail coats and blind shirts and to hurry off before we have digested our dinners.

But I do not think that we gain our living by playing that instrument which is said to be mightier than the sword, have been idle and indulgent in what our good friends, the Italians, call *dolce far niente*. No, for the first three days it became necessary for some of us engaged in newspaperdom to peregrinate around certain London places of entertainment in order to watch and pronounce upon the proceedings of London's latest invaders, the Jap admiral Togo's *tars*, 600 strong, who on spending three days in London, had been invited to put in time at sundry huge theatres of varieties.

When I first struck these marines of the Mikado on their arrival in London on Monday afternoon, they were at the London Coliseum, where Managing Director Oswald Stoll had made strenuous efforts to administer to them a Japanease (after all their voyaging) by providing them with fun and food. For the first named useful commodity he had arranged the liveliest of the Coliseum's thrice-daily shows. For the second and more important item he had provided a banquet, the menu of which (like the programme of the show) was printed in the Japanese of Japanese. The Coliseum's provision for England's Japalies was continued the next day, Tuesday, with appropriate episodes of the national Japanease.

These sturdy little Japs (I was almost saying "Jack") *tars* also attended two of the Alhambra's big shows. Likewise one at that huge glass edifice, the Crystal Palace, and one at the Lyceum Theatre of Varieties, a two-houses per night music hall, erewhile the great playhouse made famous by the late lamented Sir Henry Irving.

At all these places of amusement, as well as at our ancient city's almost as ancient Mansion House (presided over by London's Lord Mayor), these young Jap sea dogs had a fine old time, and were treated to deep devotion, as well as divers decorations. In short, right up to the time of their embarking for Tokio in the wee hours of Thursday there was provided all sorts of entertainment for these jolly little Japs all round.

For the rest, play revivals have been the order of the day (or the night). The first of these was *The Man from Blankley's*, which scroll comedy of Frederick Anstey's was presented by Frederick Harrison at the Haymarket last Saturday night. Charles Hawtrey, who played in the first production of the piece at the neighboring Prince of Wales Theatre a few years ago, was happily able to take up his original character, the name part, as he was already the leading member of Harrison's fine Haymarket company. C. H. was in fine form; so were all the other leading players concerned, including Fanny Brough and the one principal new comer, namely, Madeline Grossmith, who proved a splendid representative of Mr. Tidmarsh, a part for which he was cast in the original production, but which he was unable to take up at that time. In short, I am glad to say the revival was a great success.

The next revival since I last had the honor to address you was that of a Greek play—namely, a translation of the Hippolytus of Euripides, a dramatist whom his fellow Greeks regarded as a writer of some promise. But that is another story twenty-five hundred years old. It is enough for the present purpose to say that Professor Gilbert Murray, a Great Greekist of Glasgow University, is responsible for the Hippolytus translation, which has been revised by managers Vedrenne and Barker at the Court this week. Like every play produced by V. and B., this tragedy is splendidly cast. Among the chief scorers are Madre Mackintosh as the Goddess Aphrodite, Gwendoline Bishop as the ditto Artemis, William Haviland as Theseus, Granville Barker as the Henchman (a noble performance), Edith Olive as Phaedra, and Henry Ainley as Hippolytus.

Some little argumentation has been aroused this week by reason of a speech made by Actor-Manager Arthur Bourchier at the annual dinner of the Gallery First-Nighters' Club last Sunday. Bourchier, in advocating (as every one ought) the cause of the clearer drama, gave off sundry snarks at dramatists whom he seemed to accuse as a body of being addicted to yearning for the largest amount of fees for the smallest modicum of labor. This is a sweeping sort of statement to make, and A. B. ought to have particularized more particularly.

Surely one cannot charge *Pinero* or *Henry Arthur Jones*, or *Carton*, or *Sims*, or *Haddon Chambers*, or *Grundy*, or young *Hubert Henry Davies*, or *Shaw*, or *Alfred Sutro*, or but, no! modesty forbids my mentioning the next name in my mind—with not taking pains to earn their playwriting fees. Hence, I say, argumentation has arisen in and around the theatrical press, and Bourchier is being somewhat heckled. Nevertheless he is cheerfully rehearsing for a short revival of *The Merchant of Venice* at the Garrick prior to producing the stormy *A. Sutro's* new comedy, *The Fascinating Mr. Vanderveldt*, lately produced in your city.

Men.—Mrs. Langtry duly arrived here from South Africa on Monday and in being interviewed on things theatrical promptly gave off her views on Chinese cheap labor in the Rand—a kind of arrangement of which she graciously approves, if you please. She kindly added a tip for the Lincoln Handicap, selecting her own horse. But alas (for the backers thereof), the Lily's horse did not even get a place!

The Lily was in time, however, to find that Lewis Waller is about to move out of her lovely theatre, the Imperial, and to go to the Lyric. When Waller starts there he will (he told me last night) open with his long ago acquired Robin Hood play written for him by Henry Hamilton and William Devereux.

I am glad to inform you that at the annual general meeting of the Royal General Thespians Fund on Thursday Hon. Treasurer Edward Terry and President George Alexander reported that the fund was in a most prosperous condition. Many actors, however, seem to neglect the chance of joining this fund to provide for a rainy day.

Some time ago I told you of a "Paradise Lost" play which playwright and playhouse provider Wallace Stephens had made out of Milton's epic, and how that this play, prohibited by our play licenser, will soon be seen in your city as well as on the Continent. Now I learn that it may yet get on to our native stage in some such form as the good old story of Joseph and His Brethren was done at London's huge Coliseum. Moreover, the great Shakespearean expert, Sidney Lee, has just sent Stephens a fine appreciative letter re his "Paradise Lost" play.

Some of the recent play revivals are not doing over well; in fact, some are coming off right speedily. Among these are *The Candidate at Wyndham's*, *The Heir-at-Law at the Waldorf* and *A Pair of Spectacles* at the Comedy. The next new piece at Wyndham's will be *The Girl Behind the Counter*, written by Leedham Bantock and Arthur Anderson and composed by Howard Talbot. The chief parts will be played by Hayden Coffin and Isabel Jay. At the Waldorf Cyril Maude will next Saturday revive *The Second in Command*, prior to producing your great native success, *Shore Acres*. At the Comedy Charles Frohman and Arthur Chudleigh will next Thursday "present" *The Drums of Oude*, a one-act drama by Austin Strong (stepson of the late Robert Louis Stevenson), and two new little plays by J. M. Barrie entitled, respectively, *Punch* and *J. M. Barrie*.

Among other forthcoming productions are *Mauricie* (adapted by H. B. Irving from Pierrard's *Jennetta*) at the Lyric to-night. Also to-night James Welch will revive at Terry's *The New Clown* in place of Brandon Thomas's un-

deservedly unsuccessful play, *A Judge's Mammary*. *Castles in Spain*, a kind of revue, will be done at the Royalty at Easter, with the Anglo-American comedian and vocalist, Harry Frazee, and his sweet companion, May de Sonne, in the chief parts. *The Bond of Ninon*, by Clio Graves, will be produced by Lena Astwell at the Savoy at Easter. *The Belle of Mayfair* is due about the same time at the Vaudeville, with Edna May in the name part.

It will interest all *Mission* readers who love their Thackeray (and of course they all do) to learn that Beerbott Tree has secured an adaptation (by Michael Morton) of *The Newcomes*. Tree will, of course, play the fine old Colonel, whose death scene forms one of the noblest chapters in any novel whatsoever.

Look out for a big batch of new play notices next week from

GAWAIN.

## GOSSIP.

George H. Summers has leased the Grand Opera House, London, Ont., from A. J. Small, of the Small Circuit, for the Summer, beginning May 21, and will put in a popular price stock company, playing two plays each week. The company will be headed by Jack Kennedy and Helene Leslie Ward. There will be no Summer park attractions in London this Summer, as the City Council has refused to allow entertainments to be given in Spring Bank. Mr. Summers will, as usual, have his stock company in the name part.

Tunis F. Dean, personal manager for Mrs. Leslie Carter, who is now filling an engagement at the Grand Opera House, Chicago, at the close of Mrs. Carter's season will go to Pittsburgh as manager of Luna Park, which position he filled last season. Mr. Belasco will attach Mr. Dean to his executive staff next season as advance representative of one of his leading attractions while Mrs. Carter is playing at the Belasco Theatre in her new play which Mr. Belasco is writing for her. When Mrs. Carter goes on tour again Mr. Dean will resume his position as her personal manager.

P. J. Kennedy has bought the production of *Luscombe Scarelli's* and *Ella Wheeler Wilcox's* biblical play *Misphah* and is negotiating with several well-known players for the important roles for its next season's tour. Elizabeth Kennedy will play the part of Esther. The season will open on September 2 at McVicker's Theatre, Chicago, and the play will then be brought to the Academy of Music, New York, on September 24 for a run.

Oscar Hammerstein will be back from Europe within the next two weeks.

## AT THE THEATRES

Savoy—It's All Your Fault.

Farse in three acts, by Edgar Selwyn. Produced April 2.

Caxton Coulter	Herbert Carr
Howard Beasley	Edgar Selwyn
Jack Dobbins	Herbert Sleath
Archibald	Master Pincus
H. C. Watts	George Adams
Bill Stubbs	Charles Mason
Andrew	Charles Dowd
Mrs. Coulter	Maud Hosford
Winfred Coulter	Mary Faber
Flora Beasley	Louise Chesser
Miss Hackney	Carolina Lee

Edgar Selwyn's farce shows the influence of the French and German schools of this sort of entertainment. Story and situations are built after Continental patterns, and the question, From what was it adapted? comes unconsciously. Yet in spite of a lack of originality there is a quality about the piece that compels attention, and a briskness of dialogue and action that keeps the audience in good-humored laughter. A delicate subject is handled ingeniously by the author, and occasional questionable situations are made harmless by the excellent acting of the company. It is altogether an innocuous Spring-time diversion of a middle class and provides a satisfactory two hours of amusement.

A better title than the one Mr. Selwyn has chosen for the piece would be *The Fathers of Archibald*. While the play starts with the search for a son, it is kept going by a series of discoveries as to the parentage of the young man after he has been found. Howard Beasley, in order to keep an advantage provided by a rich uncle, invents an imaginary son and calls him after the uncle, Caxton Coulter. The deception is kept up for several years, until Mr. Coulter decides that he will have his namesake live with him, and comes to visit Howard and carry back the boy. Jack Dobbins, a friend of Howard's, agrees against his will, to find a boy and pretend to be his tutor. Archibald, an inmate of a home for boys, escapes from that institution and climbs into Dobbins' window. On the arrival of Mr. Coulter, Mrs. Coulter and their daughter Winifred, the boy suddenly makes his appearance from a closet where he has been hidden, and in desperation Dobbins introduces him as Howard's son, much to the surprise of Mrs. Beasley, who has not been told of the deception.

The boy and his tutor, Dobbins, are taken to Mr. Coulter's home, where Dobbins proceeds to take possession of Winifred's heart and Mr. Coulter's wine cellar. Through a series of complications the three men are each accused of being Archibald's father, causing considerable jealousy in their respective wives and sweethearts. It is finally discovered that Archibald is the son of Winifred's governess, a harmless sort of lady known as Miss Hackney, who has been deserted by her husband, Bill Stubbs, who turns up at the end as an expressman, ready to be forgiven. Indiscriminate love-making in a dark drawing-room provides a second series of complications impossible of analysis. Through the play Archibald placidly accepts each new father with a display of affection but no particular emotion in his flat countenance.

Master Pincus—full name, Pincus Lekosky—as Archibald received most of the applause on the first night and was accorded the honors usually reserved for a star. He is a well-fed boy of eleven or twelve, who will be remembered as having the one good line in the late Fritz in Tammany Hall. He played the role of the many-fathered child with an assurance often lacking in more experienced actors, and with an evident sense of the comedy in it. Diffidence does not seem to have a place in his nature, and his dialect is too genuine to be affected. Louise Chesser as Mrs. Beasley cleverly portrayed the jealous, harassed wife. She seems to have the best elements of a farceur earnestness slightly exaggerated and the ability to introduce a plaintiveness into her voice that makes each point tell. Maud Hosford as Mrs. Coulter was inclined to be theatrical, though she, too, played with the seriousness that makes farce agreeable. Carolyn Lee as Miss Hackney did very well with a character part and was extremely funny in her last scene. Mary Faber as Winifred Coulter had but few opportunities to make her rather small role tell.

Herbert Carr's avoidups assisted him in getting much humor out of the role of Caxton Coulter, though his success was due more to his ability as an actor than to his size. Edgar Selwyn as Howard Beasley filled the double role of author and actor with his usual skill. He was intensely in earnest all the time, realizing the effectiveness of seriousness in farce. The same is true of Herbert Sleath as Jack Dobbins, who acted preposterous situations in such a way as to make them completely convincing. George Adams as H. C. Watts, superintendent of the home for boys; Charles Mason as Bill Stubbs, and Charles Dowd as Andrew, butler at the Coulters', appeared satisfactorily in small roles.

### Academy of Music—Leah Kleschna.

Mrs. Fliske and Leah Kleschna, two characters dramatically so merged in one another they stand forth essentially as one personality, returned on April 2 to appear in New York city at the Academy of Music. A season in the metropolis, followed by a season on the road, has accompanied for the unusual production of C. M. S. McLellan's unusual play all that could be desired even by the most exacting of critics, the author. The performance has reached its culminating height of accuracy, verity and emotional response. Having passed entirely beyond and above the formative period, the performance of Leah Kleschna, as rendered at present by Mrs. Fliske and the Manhattan Theatre company, is as much a finished product as any work of art executed in more permanent materials than the brilliant and transitory substance of human interpretation. Great characters do not suffer from the practice and analysis of many presentations; great actresses do not lose their spontaneity in the routine of many repetitions; the characters grow in amplitude and finesse of conception, the actress acquires a precision and a more discerning subtlety. Mrs. Fliske has been acclaimed as a wonderful actress both by the professional critics of the press and the self-elected critics of the general public, who crowd to witness her impersonations. She is a woman gifted with every requisite of that vague but potent quality known as personal magnetism, with tremendous emotional vitality and with astute interpretative understanding; moreover, she has the patience of a genius. Having triumphed in the crucial ordeal of a fresh venture, she has that persistent love of achievement which prompts her to crystallize every mood and aspect of her character, polishing with deliberate art the creation first engendered in the heat and excitement of imaginative impulse.

The most singular feature of the company surrounding Mrs. Fliske is that it apparently lacks a weakness. Her associates naturally wish to emulate the example she so conscientiously sets them; artists themselves, they are inspired with the prevailing contagion of exalted effort. It is impossible to say conclusively whether George Arliss as Raoul is superior to William Mack as Schram; whether John Mason as Paul deserves rank above Frederic de Belleville as Kleschna; whether any one of the less important roles is distinctly in abler hands than the rest. People in the audiences discuss these very questions and reach no final decisions. George Arliss certainly is cheek-by-jowl with his Satanic Majesty, and—his legs are as expressive as his face or hands! It is somewhat unfortunate a most estimable gentleman should have gained so horrid a reputation that the theatregoing public firmly believes him to be in league with the devil and wonders whether he is not actually the abiding fiend he pretends to be; it is somewhat unfortunate from the view of an ethical philosophy, but it is an unparalleled tribute to the art of a professional villain. The real personality of William B. Mack is a public enigma. As Schram he is so completely a thief—with the good and sympathetic characteristics of a faithful convict—it seems as if he could only have recently escaped from penal servitude. In Hilda Gabler no single trait of the felon is recognis-

able, for the inner man is apparently transformed with the outer aspect. John Mason delivers himself of philosophic theories with such natural ease and conviction it would seem as if his "advanced" humor were bred in the bone; one utterly forgets how difficult a matter it unquestionably is to sustain a double burden of romance and social ideals. The redeeming and predominant note in Kleschna's nature is his masterful dominance, his physical heroism. If a man must be in the wrong it is something for him to be courageous in his bungling.

So much has been written about the drama itself, its intense emotion and its humane moral, that further expatiation would be gratuitous. The real climax is not when Leah makes her famous speech about "a gentleman, a thief and a blackguard." This tacit denunciation of the man who sought to seduce her may be the pivot of the situation, the keynote of her response to Paul and her awakening to moral independence. But the climax, philosophically and dramatically, is an inarticulate cry—the cry of anguish bursting from Leah's lips when, turning to leave her father, she appreciates her dreadful isolation. This one cry would suffice to establish a tragic reputation.

Mrs. Fliske and the Manhattan company will continue this week in Leah Kleschna, and next week will be seen in a revival of *Becky Sharp*.

### New Amsterdam—Richard Mansfield.

Mr. Mansfield presented on Tuesday night, for the first time during his present engagement, the English version of Molière's comedy, *Le Misanthrope*. He first acted the role of Alceste in this play at the same theatre on April 16, 1905, when his work in the cynical character met with considerable praise, while the play was found to be ineffective. This year the actor shows the effect of longer study and is able better to portray the varying moods of the unhappy lover. The cast was as follows:

Alceste	Richard Mansfield
Philiote	A. G. Andrews
Oronte	Leslie Kenyon
Cellimine	Adelaide Novak
Eliante	Irene Prahar
Acaste	Clarence Handyside
Citlante	Ernest Warde
Basque	Thomas Mills
Marshal's Guard	W. T. Patron
Dubois	Henry Wenman
Maid	Nora Dunblane

On Thursday night Ivan the Terrible was the bill, the first presentation here this season of Count Alexie Tolstoy's drama. Mr. Mansfield acted this character in New York on March 1, 1904, and again on March 22, 1905, on neither occasion offering it for a long run. The profound impression made then by the play and Mr. Mansfield's acting was repeated this year. The cast follows:

Ivan Vassilyevitch, Tsar of Russia	Richard Mansfield
The Tsaritsa Marie Feodorovna	Eleazar Barry
The tsarevitch Fyodor Ivanovitch	John Praher
Tsarevna Irina	Adelaide Novak
Marie Grigorianna	Margaret Great
Prince Matuslavsky	Winthrop Chamberlain
Prince Nikita	Ernest C. Warde
Prince Shulsky	Henry Wenman
Prince Belsky	Clarence Handyside
Prince Tatischeff	Leslie Kenyon
Prince Nagoy	Fuller Mellish
Boris Fedorowitch Godunoff	W. T. Patron
Gregory Nagoy	Arthur Forest
Pan Garabourda	A. G. Andrews
Proskof Keekin	Leslie Kenyon
Michael Bitagofsky	Mr. Mellish
First Magician	Sheridan Block
Second Magician	Mr. Mather
Doctor Yakov	Walter Howe
Cooker from Moscow	Mr. Andrews
Attendant on Tsar	J. A. Ley
Attendant on Shulsky	Robert Warner
Jester	Thomas Mills
Fleur Dealer	Frank Reynolds
Steward	Mr. Patrons
Herald	Mr. Mills
First Inspector	Mr. Hatley
Second Inspector	Harold Cartwright
None	Vivian Bernard
Lady	Alma Hathaway

The programme for the rest of the week consisted of Dr. Jekyll and Mr. Hyde on Monday, A Parisian Romance on Wednesday, Don Carlos on Friday, Beau Brummel on Saturday afternoon, and The Merchant of Venice on Saturday night. This is the last week of Mr. Mansfield's engagement here. Last night he appeared in The Scarlet Letter, to-night's bill is A Parisian Romance, Wednesday night, The Merchant of Venice; Thursday, Beau Brummel; Friday, Richard III; Saturday matinee, The Merchant of Venice, and Saturday night one act from each of five plays.

At the conclusion of his New York engagement Mr. Mansfield will act in six of the largest cities between here and Cincinnati one night each: the week of April 23 in Cincinnati, April 30 in St. Louis, and the fortnight beginning on May 7 in Chicago, closing his season on May 19.

### Irving Place—The Big Bell.

Comedy in four acts, by Oskar Blumenthal. Revived April 5.

Baroness Erna von Soden	Marie Reisenhofer
Consul Edward Gundermann	Max Hancier
Companie	Elizabeth Jaeger
Eddy	Sophie Graeter
Ottile	Hedwig v. Ostermann
Martin Murner	Hermann Rudolph
Theobald Vogt	Otto Ottberg
Eberhard Wilfried	Franz Herterich
Mathilde	Georgine Neusendorff
Dr. Huschke	Otto Meyer
Professor Ludovic	Frank Kierschner
Edgar Wolkenburg	Jacques Horwitz
Lisbeth	Anna Sander
Anne	Anita Herbert
A Servant	Jacques Lurian

Oskar Blumenthal's four-act comedy, *The Big Bell*, which was first produced in this city at the Thalia Theatre in the Bowery on February 9, 1885, and was repeated there several times in the course of that year, had an excellent revival at the Irving Place Theatre last Thursday night. To many in the audience it was, to all intents and purposes, a new play, because of the long lapse of time since its last production. It can easily hold its own with many a new play. Of course, signs of age are noticeable, but the play on the whole has worn remarkably well. A great part of it is social satire of the most delicious sort, and there is plenty of first-rate comedy. Vogt's proposal to the Baroness at the close of the third act is as capital a comic scene as one can well imagine. The plot does not amount to much: the dialogue is everything.

Martin Murner, a caricaturist, is visited by Madame Mathilde Wilfried, the widow of a celebrated sculptor, who wishes to enlist his services in behalf of her son, Eberhard, one of the competitors for a prize offered for the best model of a drinking fountain to be erected at Bremen. Martin is convinced of the worthlessness of Eberhard's model, but, influenced by the mother's pleadings and by his friendship for her dead husband, he gives his promise to help her son. Another suitor is Theobald Vogt, also a sculptor and a competitor for the drinking fountain prize. Martin explains to Theobald that he has decided to do all in his power for Eberhard, and, on learning the reasons for his friend's decision, Theobald says he will drop out of the running and do his best for his brother sculptor. The two agree that the best way to boom Eberhard is to have him taken up by Consul Gundermann's wife, a prominent social leader. She is the big bell whose noise is to draw the attention of the world to her new protégée. Madame Gundermann's favor is enlisted by playing on the rivalry existing between her and Baroness von Soden, also a social leader. The Baroness puts her best foot forward to win the prize for her close friend, Theobald. Through some clever trickery on the part of Madame Gundermann and her daughter, Elly, a chip of the old block, the one vote necessary to enable either of the two sculptors to win is cast for Eberhard. Ottile Gundermann's daughter by his first marriage, has always made much of by her stepmother and always placed in front, in the hope that she might contract a good marriage. The girl rebels at

being always, as she describes it, placed in the show window. She is essentially honest and her own false position makes her feel keenly that of Eberhard, who knows nothing of the way in which his success has been brought about. It is already evident that the two feel tenderly toward each other. Ottile arranges that Eberhard shall overtake Theobald and Martin discuss the details of their intrigue to win the prize for him. Overwhelmed with shame, the sculptor tears up the diploma awarded to him. He takes up a new line of work and is very successful as a designer of objects of art. The final curtain falls on two betrothed couples, Eberhard and Ottile and Theobald and the Baroness.

No doubt the hearty enjoyment of the comedy was largely due to the brilliancy of the acting. Marie Reisenhofer fairly scintillated as the Baroness. The scene of the proposal, above referred to, was played by her and by Otto Ottberg, the Theobald, with wonderful lightness and delicacy. Both illuminated their acting by a masterly use of nuancing. Max Hancier as Consul Gundermann and Elisabeth Ariana as his wife were excellent. Sophie Graeter did very well with the part of Elly. Hedwig v. Ostermann was satisfactory in the unsatisfactory role of Ottile. Hermann Rudolph as Martin Murner fell short of what might have been accomplished. Franz Herterich was a sincere, manly Eberhard. His mother was sympathetically acted by Georgine Neusendorff. Good character bits were done by Otto Meyer as Dr. Huschke. Franz Kierschner as Professor Ludovic, and Jacques Horwitz as Edgar Wolkenburg.

(Continued on page 11.)

FREDERICK L. POWER.



Photo by Kochne, Chicago.

Frederick L. Power, the former stage-manager of Bush Temple Theatre, Chicago, who last December underwent an operation for cancer causing the loss of his tongue, has decided to make a business of aquab raising at his old home in Dowagiac, Mich. The homestead is at present occupied by an aunt, and a regular company with Power at the head, is now being formed to carry on the enterprise. The thought of returning to the country and his old friends has done much to sustain his courage and resolution during the last few months. Before going back to the old home Mr. Power, being advised by his surgeon, contemplated a three months' trip abroad. Dr. Nicholas Sean assures his patient, who is gradually recovering, that he will regain power of speech in the course of time, but a long period must elapse before his articulation will be sufficiently distinct for strangers to understand him. On April 20 a benefit will be given for Mr. Power at the Colonial Theatre, Chicago.

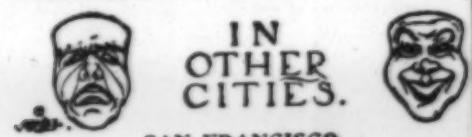
### THE GILBERT MEMORIAL WINDOW.

Among those who have subscribed to the fund for a memorial window to Mrs. G. H. Gilbert are the following names from Philadelphia, who have sent their subscriptions to Mrs. A. Warren Kellogg: Mrs. Caspar Wister, Mrs. George Woodward, Mrs. Charles W. Henry, Mrs. J. Levering Jones, Mrs. Arthur H. Lee, Mrs. J. B. Cowperthwaite, Mrs. Charles Potter, Mrs. Walter Channing (Boston), Mrs. Robert F. Innes, Mrs. George C. Thomas, Jr., Mrs. Albert Keiley, Jr., Mrs. James T. Earle, Mrs. Bradford Bidell, Margaret Newlin, Elizabeth Van Boskirk, Miss Kelsey, Bishop Whittaker, Bishop Mackay-Smith, Rev. J. Andrew Harris, Horace Howard Turner, Dr. S. Welt Mitchell, John Story Jenkins, Edwin H. Benson, George C. Thomas, Joseph G. Rosengarten, Joseph L. Doran, Colloid Alexander K. McClure, Conyers Britton, Charles H. Strout, and Albert Warren Keiley. Plans for the entertainment to be given at the Knickerbocker Theatre on April 17 are being completed. To the list of artists who have volunteered their services have been added Fred Walton in his sketch, The Toy Soldier, and Annie Hughes and members of the company presenting Mr. Hopkinson in a one-act play entitled *Nan, the Good-for-Nothing*. In a letter to a New York newspaper Daniel Frohman, as chairman of the committee in charge of the memorial fund, states that it is the wish of Mrs. Gilbert's friends that a memorial window be erected in the church which Mrs. Gilbert attended, and that any other plans have not the sanction of those most closely associated with Mrs. Gilbert.

### NEW THEATRES.

H. R. Irving is to have the honor of opening the Forrest Theatre in Philadelphia, which should be completed by November 1. The building, to be one of the most commodious playhouses in America, with a seating capacity which will enable the managers to present first-class productions at prices ranging from 25 cents to \$1.50. The main entrance is to be on Walnut Street, and there are also to be independent entrances to the balcony and gallery. Mr. Irving is to appear in Jeunesse, a play which is now creating a sensation in Paris.

On Tuesday, March 27, the new Eagles' Theatre, in Waukesha, Ind., was opened with Bertha Galland in Sweet Kitty Bellair. The building and site cost about \$50,000; the auditorium accommodates 1,



## IN OTHER CITIES.

### SAN FRANCISCO.

At the Central Theatre March 24-31 *The Proud* was a good attraction. Crowded houses greeted the popular players Landers Stevens and George Cooper. The scenes effects were realistic and the co. did well. Next week *The Minister's Son*.

At the Grand Opera house 24-31 *Bertha*, the miner of Death Valley, made his debut in *Bertha*, King of the Miners. With a fairy good co. The houses were fairly well crowded. Next week *Creston Clarke* in *Monster Beauchare*.

At the Majestic 24-31 Nellie Stewart is in her last week in *Sweet Nell of Old Drury* after a phenomenal run. It was impossible to get a seat for performance this week, so great has been the demand to see this clever actress in her favorite role. On Friday afternoon and Saturday matinee and evening, 30, 31, Miss Stewart gave performances of *Camille*. The houses were packed at each performance. Next week *Blissfully Played* in *Shenandoah*.

This is the last week of the long run of *The Isle of Spice* at the Tivoli 24-31. It is considered one of the Tivoli's greatest successes. Next week Miss Timidity will be put on for a long run. Many new features are to be introduced. The musical play deals with the simple life.

This is the five hundredth week of the stock co. at the Alcazar 24-31 and for this occasion an elaborate production of *The Dictator* was put on. Charles Wadron as the Dictator and John Maher in a sensational female role were well cast. Edith Evelyn as the fiery Spanish girl did good work. The rest of the cast did well and the stage settings were attractive. Next week *Charley's Aunt*.

A *Midnight Marriage* at the Alhambra 24-31 was one of the hits of the season at this house. Hershall Mayall and Bertha Crockett as the hero and heroine were well cast. Next week *My Partner*.

*The Hie to the Hoors* at the Columbia 24-31 met with favor and the engagement being for only one week the houses were crowded. Next week *The Lion and the Mouse*.

OSCAR SIDNEY FRANK.

### MINNEAPOLIS.

Nance O'Neill played a very successful half week's engagement at the Metropolitan latter half of week March 25. Al. H. Wilson in *The German Gypsy* was the attraction of first half of week 1. Business was fair. Mr. Wilson sang some pretty songs and made himself quite a favorite with his audience. E. S. Willard's *The Isle of Spice* & R. H. Southern Julia Marlowe 2-14.

David Harum delighted large audiences at the Bijou week of 1. W. H. Turner in the title-role was very good. The balance of the co. were capable. Queen of the Highbinders 8.

A well mounted production of *The Octomore* was the offering of the Ralph Stuart co. at the Lyceum week of 25. Mr. Stuart as Wahmuth gave us another glimpse of his versatility. Lewis Stone was forceful and convincing as Salem Bender. Luke Conner was forced to resign the role of Jacob McCleary owing to bronchitis. The role was assumed on an hour's notice by Charles Rowan, who gave a very commendable performance. Arthur Pattison was a very good Captain Ratty. Aubrey Beattie contributed some good work as Uncle Pete. Laura E. Lang was an excellent Zee. Jessie Little gave a delightful performance of Paul. Louise Lewis Farnum was a stately Mrs. Payton. Charles A. Lindholm, Joseph Hardy, Isabel Wright, and Avo Colwell deserve mention. The Wife was the bill for 1 and served to introduce the new leading woman Evelyn Gray, who made a distinct impression. She is one of the few actresses who can achieve results by quiet methods.

Ralph Stuart was soon to advantage as John Butterfield. Lewis Stone handled the role of Matthew Culver with discretion. Ernest Fisher, an old favorite with Lyceum audiences, has joined the co. and handled the part of Robert Gray in a most commendable manner. Laura E. Lang had the thankless role of Lucile Ferrant, which she handled in her usual finished style. Ralph Barney and Jessie Little contributed much of the comedy element. The balance of the cast handled their parts with creditability. *The Resurrection* 8.

Mademoiselle Gadoffre appeared in concert at the Auditorium the evening of 4 and was greeted by a large and enthusiastic audience. Golgota, an oratorio by J. Victor Bouquet, was sung for the first time at the Auditorium 6. The soloists were W. R. Ross, tenor, and Gustav Holmquist, bass. A mixed chorus of 250 voices and the Minneapolis Symphony Orchestra lent valuable aid.

Margaret Bloodgood, of the Nance O'Neill co., had many social affairs given in her honor while playing in this city. Her aunt is one of the society leaders here and Margaret Bloodgood was well known through former visits.

Dick Foris is convalescent after a severe illness resulting from an operation. He was confined to the hospital for some time.

CHARLES M. LANE.

### INDIANAPOLIS.

A large audience greeted Kyrle Bellew when he presented for the second time here at English's March 25-30, that fascinating play, *Baffled*.

John Drew followed in De Lancey, pleasing two large houses 31. The engagement of Thomas Jefferson in *Rip Van Winkle* at the same house 2-3 was canceled on account of the illness of Mr. Jefferson. Howe's *Lifeworks* 6-7. Savage's English Grand Opera co. 10-11.

John Drew, assisted by a good co. and a large, well drilled chorus, whose costumes were among the prettiest seen here this season, played to large houses at the Park 26-31. Billy R. Van returns to the Park in *The Errand Boy* 2-7, this time for a week's engagement, and a full house at every performance proves his popularity. Running for Office follows.

The three concerts to be given by the Theodore Thomas' Orchestra at Caleb Mills' Hall 10, 11, are for this season arranged by the People's Concert Association.

Local Union, No. 20, of the International Alliance of Theatrical Stage Employees, has elected the following officers: President, W. C. Henry; vice-president, Frank Chamberlain; recording and corresponding secretary, Charles F. Schlesier; financial secretary, Sherman Party; treasurer, Harry Capito; guide, Harry Helm; trustees, Frank Jones, John Smith, and G. Clark; Board of Governors, Claude Martin, William Phillips, John Hart, Theodore Stoen, and John Phillips; delegate to the fourteenth annual convention of the international, to be held in Boston, in July; Charles F. Schlesier and Sherman Party. The finances of the local were reported to be in good condition.

Theodore Rich, the violinist, made a short visit in this city to his grandmother and uncle, Hugh McWay and left 1 for Minnesota, where he gave a recital. E. M. Rich, who has been in town since the first of the month, made his first Western trip, which includes Minnesota, Wisconsin, and Michigan cities. He will not be heard here in recital this season. Indianapolis is Mr. Rich's former home.

Madame Le Brun, who was at the Grand last week, was entertained at a luncheon at the Columbia Club 29 by a number of friends from Kokomo, her former home.

Charles Major, the author, and his wife, left Shreveville, Ind., their home 3 for a trip abroad.

PEARL KIRKWOOD.

### LOUISVILLE.

Macaulay's Theatre was dark until 6. 1 when Henrietta Crossman presented here for the first time Mary, Mary, Quite Contrary. Alice Neillan is undecided for 9 in *Don Pasquale*, and the Henry H. Savage English Grand Opera co. comes 12-14 in Wagner repertoire.

The Holden Stock co. began a Summer season at the New Masonic 2, presenting *The Charity Ball*. C. A. Holden has had extensive experience in the management of stock companies, and has engaged Lawrence Barber as stage-manager. Lawrence Grattan is the leading man. Richard Cotter will play the heavy parts, and Jane Hampton the ingenues. The season will be conducted on a business basis, and the venture has many good wishes for its success.

In Gay New York, with Dan Mason and a co. of fifty people, filled a highly successful engagement at the Avenue week commencing 1. Next, *The Burzur's Daughter*.

William McFadden, of the firm of theatrical architects of New York, was one of the visitors of the week. He is an old Louisianian, and one of the measures of his stay was a heart to heart talk with his former friend, the veteran ex-Manager Al Bourlier.

Mrs. Cale Young Rice, of Mrs. Wiggs of the Cabbage Patch fame, has returned from an extensive trip in the Far East. She recently delivered an interesting lecture before the Woman's Club on Japan, which is one of the countries she visited.

Terry McGovern is proving a strong card as an added attraction at the New Buckingham week of 1.

C. C. Ousley, press agent at Hopkins', is receiving congratulations upon all sides upon the arrival of a fine, bouncing boy.

The long-tailed Auditorium to replace the one made famous by the late Daniel Quinn is to become an established fact. The site has been selected, plans prepared, and the place will be under the direction of James B. Cason as president of the corporation. The place is a suitable one, and the name can complete an up-to-date place of the kind, which will be not only an ornament to the city, but a pleasure to the citizens and a source of profit to its projectors.

It is believed that the house will be ready for occupancy by the commencement of the next regular season.

CHARLES D. CLARK.

### KANSAS CITY.

The Savage English Grand Opera co. played an engagement of four performances at the Willis Wood March 28-31, each performance being to a capacity audience. The operas sung were *Rigoletto*, *Faust*, and *Valkyrie*, the last named being given twice. This is the first taste of grand opera Kansas City has had this season, and all of the above were very much enjoyed. In Savage co. has always been very popular here and each and every one of the principals was well and truly dressed and costumed.

Richard Gericke pleased capacity audiences at the Willis Wood 1-4 in *The Mayor of Tokio*. Viola Allen 5-7.

Chamney Cicott appeared at the Grand 1-7, and was well received, played to capacity audiences at each performance. Nat W. Willis in *The Duke of Duhul* 8-14.

The Factory Girl, with Caroline May featured, was the Gillies attraction 1-7, playing to big business. The Missouri Girl 8-14.

Slaves of the Mine was the Auditions offering week of 1-7, playing to fair business. The production was well staged and very creditably presented, the story being one of more than ordinary interest.

The Girl from Sweden 8-14.

Michael Strong was the offering of the Fulton Stock co. at the People's Theatre 1-7, playing to continued good business. The production was well staged and capably acted, the leading roles being in the hands of Jess B. Fulton, Alsworth Arnold, Eddie May Jackson, Leona Stater, and Ivy Bowman, all of whom pleased. Carmen 8-14.

The seat sale for the engagement of the Courted Metropolis Girl, *Opera* co. in Convention Hall 12 has been quite heavy and the engagement promised to be the event of the season in the higher musical world. Lohengrin will be sung at the matinee and Martha at the evening performance.

D. KEELEY CAMPBELL.

### NEW ORLEANS.

Buster Brown, presented by a fair co., was the attraction at the Crescent Theatre 1-7. Master Gabriel is the great young producer in the cast and stands prominently. Society Series 8-14.

The Baldwin-Melville Stock co. at the Leric Theatre presented *What Women Will Do* 1-7. Quinto Socia was a capital Micawber and Hugh Gibson a clever Uriah Heep. Tom Findlay made a strong Daniel Pennington and J. T. Dwyer did the villain role of young Staerforth well. Violet Barney was a sympathetic Emily. Emile Melville and Oss Waldrop were intelligently cast and showed ability. The Child Slaves of New York 8-14.

The stock co. at the Grand Opera House, now under the management of Lester Clegg and Mortimer Sargent, put *Parisian Society* 1-7. In the title-role Mr. Loring was seen at his best. Alice Treat Hunt was a seductive Mina and Halliet Thompson, a new adjunct to the co., was an excellent Guide. J. M. Bennett made a splendid Rossetti and Louis Morrisson did a good piece of character work as the Italian inn keeper. The play drew well during the week.

The Little Lillies Extravaganza co. held the boards at the Greenwall Theatre 1-7. The Parisian Widows 8-14.

The Marriage of William Ashe was the drawing card at the Tulane 2-7, with Grace George in the principal role.

That enterprising manager, Thomas Brulatour, is already abroad in the land for subscriptions guaranteeing grand opera at the French Opera House for the season of 1906-07, and considering Mr. Brulatour's financial and social connections there is every reason to believe that he will obtain the necessary subscription and that another brilliant season of grand opera is in store for this community.

J. MARSHALL QUINTERO.

### NEWARK.

Great tribute was paid to Frank Daniels and the excellent co. that came to the Newark Theatre April 2. His amusing impersonation of Sergeant Brue has drawn good sized houses throughout the week.

At the Empire Theatre 2-7 we have been treated to a week of vanderbilties that have attracted good sized houses. Mabel McKinley, who was the headliner of an excellent bill, sang herself into popularity and pleased.

The Newark Quartette, a quartet team, also pleased. Kelly and Dent in a comedy sketch gave much pleasure. Others in the programme were Swift and Buckley, Howard and Howard, the Bullocks, and the Silverton-Oliver Troupes. There was also a kinetic graph.

Musical farce is proving a pleasing innovation for patrons of the Columbia 2-7. Large audiences are giving nightly demonstrations of enjoyment of Happy Hooligan's Trip Around the World. The pieces introduce a couple of John comedians. Lyle in the title-role and Joe J. Sullivan, burlesque favorite, are the stars. The New York Quartette, a quartet team, also pleased.

That enterprising manager, Thomas Brulatour, is already abroad in the land for subscriptions guaranteeing grand opera at the French Opera House for the season of 1906-07. The Queen of the Highbinders 8-14.

At the Auditorium 2-7, the play was well received. The New York Quartette was excellent.

Sam Devere's co. played to good business at the Royal 2-7. The show is about the average.

Madame L'Orfevere, an amateur little comedy, is the bill at the Bijou.

W. A. TREMAYNE.

### CLEVELAND.

John Drew in *De Lancey* was a strong attraction at the Euclid Avenue Opera House 2-7. Wizard of Oz 8-14.

The Vaughan Glaser Stock co. gave a fine presentation of *Trilby* at the Colonial 2-7. Vaughan Glaser's impersonation of Svengali was one of the best he has assumed, and Fay Courtney as Trilby was pleasing. The rest of the characters were well taken care of. Prince Karl 8-14.

The David M. Hartland Stock co. met with a royal reception at the Lyceum Theatre 2, when they opened an engagement of seven weeks. The initial play was *The Wilderwoman*, which was well received. Mr. Hartland has several local favorites in his co., including Charlotte Townsend, Katherine De Barry, and Louis Albin. The leading lady, Thais Macrane, made a favorable impression. By Right of Sword 8-14.

No Mother to Guide Her was the bill at the Cleveland Theatre 2-7. How Baxter Buttered in 9-14.

The S. O. Club, composed of the leading theatrical men of the city, is the latest addition to our society. The New Glimmer had the somewhat familiar name of Prince Karl 8-14.

Manager Salisbury, of Ingerson's Luna Park, is making several improvements in this resort, which will make it even more popular than over the coming season.

WILLIAM CRASTON.

OMAHA.

The engagement of E. S. Willard and his well selected co. at the Boyd March 28-31 was one of the most satisfactory events of the dramatic season.

David Garrick, *The Man Who Was*, *The Professor's Love Story*, and *The Middleman* were the plays offered and won the hearty approval of both press and public. William H. West's Minstrels gave rather a poor performance to light houses 1-7.

At the Krug, *The Holy City* 28-31. The Krug opened a half-week's engagement 1 to a crowded house. When the World Sleeps 2-7. The Factory Girl 8-11.

At the Burwood the Woodward Stock co. still keeps up its record of good business, the attraction for week of 1 being *Down the Wind* in, as usual, Mr. Morrison, Mr. Owen, and Eva Lane, the first houses. Dr. Bill week of 8. J. H. RINGWALD.

### SALT LAKE CITY.

Pearson Roberts in *The Strength of the Weak* pleased full houses at advanced prices, three nights and matinee, March 28-31, at the Salt Lake Theatre. Students from the Utah University, under the coaching of Maud May Babcock, gave satisfactory performances of *Nobie* 30, 31 to fair business. Piff! Paff! Pow! 8-7.

At the Grand the week opened 28 with Laura

Frankenstein, who is now here in *Her Double Life*. Miss Franklin made many friends, and audiences were larger during the engagement of five performances. The ever popular Theo. Lorch co. returned 28 for balance of week, presenting *The Great Conspiracy* to good houses. Cecil Fay as Jessie made an unusual hit. Gertrude Perrie, John McCabe, Leon Hattenbach, and Edith Bestwick were each worthy.

John Remond 1-4.

The boys enjoyed the Imperial Burlesques at the Loric, where Franklin Moore did a whirlwind dance, which was part of the musical sketch. An Eye Opener, Lillian Washburn, Jessie Lamont, and the Clipper Comedy Four each scored. These were followed 21 by the Avenue Girls, who are very attractive. George Murphy, Maxwell Herschel, and Julius Bennett are good funmakers. Packed houses opening night.

C. R. JOHNSON.

### PORTLAND, ORE.

At the Marquam March 27, 28 Piff! Paff! Pow!

proved to be one of the best musical attractions of the season. The principals were Kathryn Osterman, Fred W. Marc, R. E. Graham, Charles A. Morgan, and Evelyn Dummons; 30 and 31 marks the close of the Marquam Theatre. Princess's Minstrels being the attraction. The Klaw and Erlanger booking office has leased for six years. The first attraction to play the Palace will be *The Heir to the Heir* 9-11.

Ole Olson, with Ben Hendricks, did its

## CORRESPONDENCE

## ALABAMA.

BIRMINGHAM.—**BIJOU** (M. L. Simon, mgr.): Barney Gilmore in *A Rocky Road to Dublin* March 26-31 pleased fair business; incident western Charles T. Aldrich in *Secret Service* Sam 2-11.

**JEFFERSON** (R. L. Douglass, mgr.): Modjeska in *Macbeth* 26; fair business. Mario Cahill in *Molly Mountain* 27 pleased S. R. O. The Old Homestead, matinee, 28; good business. *The Maid and the Mummy*, 29; good business. Luis Glaser in *Miss Millions* 2; *Shepard's moving pictures*, matinee, 3.

MOBILE.—**THEATRE** (J. Tannenbaum, mgr.): The Old Homestead March 27 pleased good house. Modjeska in *Macbeth* 28; light business; star good. Grace George in *The Richest Girl in the World* and *The Marriage of William Ashe* 31; excellent; business fine.

SELMA.—**ACADEMY** (Long and Ross, mgr.): Modjeska March 26 pleased a good house. *The Maid and the Mummy* 2; large audience.

## ARIZONA.

TUCSON.—**OPERA HOUSE** (A. V. Grossett, mgr.): Charles Stanford March 27; fine, to full house.

## ARKANSAS.

LITTLE ROCK.—**CAPITAL** (R. S. Hamilton, house; Charles T. Taylor, mgr.): Tolson Stock co. March 26-30. Plays: *Born in the Blood*, Lightness of Heart. *Roanoke*, *Plain Folks*, and *Neil Gwynne*; pleased good business. Mario Cahill 2, Bishop 4. James O'Neill 5. Dostchader 10. Tolson Stock co. 16-22.

FORT SMITH.—**GRAND** (C. A. Lick, mgr.): *Annie's Comedians* March 23-28. Plays: *The Devil's Web*, *The Senator's Daughter* in the Sierras, *For Honor's Sake*, *Won by Waiting*; poor co.; business fair. *The Maid and the Mummy* 24 delighted S. R. O. Taylor Stock co. 2-7.

PINE BLUFF.—**ELKS' THEATRE** (James M. Drake, manager and mgr.): Tolson Stock co. 2, 3-11. ITEM: Manager Drake was called to Texarkana to the bedside of his wife, who is reported seriously ill. Mrs. Drake was on a visit to her parents.

HOT SPRINGS.—**AUDITORIUM** (Brigham and Head, mgr.): Tolson Stock co. March 26-31; excellent; to light business. *A Struggle for Gold* 2. James O'Neill in *Monte Cristo* 4. *Wills' Musical Comedy* 5-7. Dostchader's Minstrels 9.

## CALIFORNIA.

OAKLAND.—**MACDONOUGH** (G. P. Hall, mgr.): Little Johnny Jones March 26, 27 pleased capacity. Scotty 1, 2. *The Heir to the Hoars* 3.—**YE LIBERTY PLAYHOUSE** (H. W. Bishop, mgr.): Bishop's *Players in a Strenuous Life* 26-31 pleased good attendance. Who Goes There 2-8.

SAN DIEGO.—**ISIS** (H. C. Wyatt, lessee; Wyatt and Dodge, mgr.): Charles B. Hanford March 20. In *The Taming of the Shrew*, *Merchant of Venice*, and *Others* pleased good houses. *The Toy Shop* (local) 22, 23; creditable performances; large houses.

## COLORADO.

LA JUNTA.—**THEATRE** (Ed C. King, mgr.): The Missouri Girl March 26 pleased fine business.

GRAND JUNCTION.—**AUDITORIUM** (J. R. Boyer, mgr.): Dora Thorne March 30.

## CONNECTICUT.

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## DELAWARE.

WILMINGTON.—**GRAND** (George K. Baylin, mgr.): The Clansman March 20; big house. Paul Jones Opera co. 21; fair business. *Vanity Fair Extravaganza* on 2, 3; fair business. Lillian Russell 4; good business. The Old Homestead 11. The New York Town 14. Girls Will Be Girls 16. The Virginian 21. Josephine Whelock, Jr. in *Just Out of College* 22. Madame Modjeska 23.—**LYCEUM** (Daniel Harrington, mgr.): A Crown of Thorns 20-21; fair business. The

Missouri Girl 2-4; poor house. Old Lavender 5-7. Cleopatra 8-14. Happy Hollida 10-12. Northern Lights 10-21.

## FLORIDA.

PENSACOLA.—**OPERA HOUSE** (John M. Coe, mgr.): The Old Homestead March 26; fair attendance. Buster Brown 31 to packed house.

## GEORGIA.

ATLANTA.—**GRAND** (H. L. De Give, mgr.): Mario Cahill in *Mollie Mountain* March 26, 27; good performances and house. Modjeska in *Macbeth* 28; due to large audience. Olga Glaser 4, 5.—**BIJOU** (H. L. De Give, mgr.): Charlie Aldridge in *Secret Service* Sam 28-31; excellent; to large audiences. Barney Gilmore in *A Rocky Road to Dublin* 2-7.

MACON.—**GRAND** (R. M. Horine, mgr.): The Yankee Consul March 26 pleased two small houses. Grace George in *The Marriage of William Ashe* 29; excellent performance; good business. Minstrels (local) 30, 31; pleased good attendance. Modjeska in *Macbeth* 2 delighted large audience. The Maid and the Mummy 3.

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GRACE GEORGE in *The Richest Girl in the World* and *The Marriage of William Ashe* 31; excellent; business fine.

SELMA.—**ACADEMY** (Long and Ross, mgr.): Modjeska March 26 pleased a good house. *The Maid and the Mummy* 2; large audience.

## ARIZONA.

TUCSON.—**OPERA HOUSE** (A. V. Grossett, mgr.): Charles Stanford March 27; fine, to full house.

## ARKANSAS.

LITTLE ROCK.—**CAPITAL** (R. S. Hamilton, house; Charles T. Taylor, mgr.): Tolson Stock co. March 26-30. Plays: *Born in the Blood*, Lightness of Heart. *Roanoke*, *Plain Folks*, and *Neil Gwynne*; pleased good business. Mario Cahill 2, Bishop 4. James O'Neill 5. Dostchader 10. Tolson Stock co. 16-22.

FORT SMITH.—**GRAND** (C. A. Lick, mgr.): *Annie's Comedians* March 23-28. Plays: *The Devil's Web*, *The Senator's Daughter* in the Sierras, *For Honor's Sake*, *Won by Waiting*; poor co.; business fair. *The Maid and the Mummy* 24 delighted S. R. O. Taylor Stock co. 2-7.

PINE BLUFF.—**ELKS' THEATRE** (James M. Drake, manager and mgr.): Tolson Stock co. 2, 3-11. ITEM: Manager Drake was called to Texarkana to the bedside of his wife, who is reported seriously ill. Mrs. Drake was on a visit to her parents.

HOT SPRINGS.—**AUDITORIUM** (Brigham and Head, mgr.): Tolson Stock co. March 26-31; excellent; to light business. *A Struggle for Gold* 2. James O'Neill in *Monte Cristo* 4. *Wills' Musical Comedy* 5-7. Dostchader's Minstrels 9.

## CALIFORNIA.

OAKLAND.—**MACDONOUGH** (G. P. Hall, mgr.): Little Johnny Jones March 26, 27 pleased capacity. Scotty 1, 2. *The Heir to the Hoars* 3.—**YE LIBERTY PLAYHOUSE** (H. W. Bishop, mgr.): Bishop's *Players in a Strenuous Life* 26-31 pleased good attendance. Who Goes There 2-8.

SAN DIEGO.—**ISIS** (H. C. Wyatt, lessee; Wyatt and Dodge, mgr.): Charles B. Hanford March 20. In *The Taming of the Shrew*, *Merchant of Venice*, and *Others* pleased good houses. *The Toy Shop* (local) 22, 23; creditable performances; large houses.

## COLORADO.

LA JUNTA.—**THEATRE** (Ed C. King, mgr.): The Missouri Girl March 26 pleased fine business.

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NOR



## SAN FRANCISCO.

At the Central Theatre March 24-31 *The Proud to Be* was a good attraction. Crowded houses greeted the popular players Landers Stevens and George Cooper. The scenic effects were realistic and the co. did well. Next week *The Minister's Son*.

At the Grand Opera House 24-31 Scotty, the miner of Death Valley, made his debut in *Scotty, King of the Desert Mine*, with a fairly good co. The houses were fairly well crowded. Next week *Creston Clarke in Midnight Beauteous*.

At the Majestic 24-31 Nellie Stewart is in her last week in *Sweet Nell of Old Drury* after a phenomenal run. It was impossible to get a seat for performance this week, so great has been the demand to see this clever actress in her favorite role. On Friday afternoon and Saturday matinee and evening, 30, 31. Miss Stewart gave performances of *Camille*. The houses were packed at each performance. Next week *Bishop's Players in Shenandoah*.

This is the last week of the long run of *The Isle of Spices*, the title 24-31. It is considered one of the Tivoli's greatest successes. Next week Miss Timidity will be put on for a long run. Many new features are to be introduced. The musical play deals with the simple life.

This is the five hundredth week of the stock co. at the Alcazar 24-31 and for this occasion an elaborate production of *The Dictator* was put on. Charles Walderon as the Dictator and John H. Maher in a congenial role were well cast. Edith Evelyn in the leading female role and Adele Baigard as the fiery Spanish girl did good work. The rest of the cast did well and the stage settings were attractive. Next week *Charley's Aunt*.

A *Midnight Marriage* at the Alhambra 24-31 was one of the hits of the season at this house. Heriball Mayall and Bertha Creighton as the hero and heroine were well cast. Next week *My Partner*.

*The Hair to the Hoof* at the Columbia 24-31 met with favor and the engagement being for only one week the houses were crowded. Next week *The Lion and the Mouse*.

OSCAR SIDNEY FRANK.

## MINNEAPOLIS.

Nance O'Neill played a very successful half week's engagement at the Metropolitan latter half of week March 25. Al. H. Wilson in *The German Gypsy* was the attraction of first half of week 1. Business was fair. Mr. Wilson sang some pretty songs and made himself quite a favorite with his audiences. R. S. Willard 2. The Isle of Spice 3. K. H. Sothern-Julia Marlowe 4. The Queen of Sheba 5.

David Harman delighted large audiences at the Bijou week of 1. W. H. Tunney in the title-role was very good. The balance of the co. were capable.

Queen of the Highlanders 6. A well mounted production of *The Octopus* was the offering of the Ralph Stuart at the Lyceum week of 2. Mr. Stuart as Wahnoto at the title-role gave us another glimpse of his versatility. Lewis Stone was a good and convincing as Salem Bender. Luke Conness was forced to resign the role of Jacob McCloud owing to bronchitis. The role was assumed on an hour notice by Charlie Stewart who gave a very commendable performance. Arthur Patterson was a very good Captain Ratty. Aubrey Beattie contributed some good work as Uncle Pete. Laura E. Lang was an excellent Zee. Jessie Little gave a delightful performance of Paul. Louise Lewis Farnum was a stately Mrs. Payton. Charles A. Lindholm, Joseph Hardy, Isabel Wright, and Avo Colwell deserve mention. The Wife was the bill for 1 and served to introduce the new leading woman, Evelyn Vaughn, who made a distinct impression. She is one of the few actresses who can achieve results by quiet methods. Ralph Stuart was soon to advantage as John Ruthven. Lewis Stone handled the role of Matthew Quiver with discretion. Ernest Fisher, an old favorite with Lyceum audiences, has joined the co. and handled the part of Robert Gray in a most commendable manner. Laura E. Lang had the charming role of Lucille Farrant, which she handled in her usual finished style. Ralph Barney and Jessie Little contributed much to the balance of the cast and added their distinctive parts creditably. Thelma A. Madeline Geddes 6. In *Laurel and Hardy* at the Auditorium the evening of 4 and was presented by the audience the evening of 4 and was presented by the Auditorium 6. The soloists were W. B. Ross, tenor, and Gustav Holmquist, bass. A mixed chorus of 250 voices and the Minneapolis Symphony Orchestra lent valuable aid.

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Local Union, No. 20, of the International Alliance of Theatrical Stage Employees, has elected the following officers: President, W. C. Henry; vice-president, Frank Chamberlain; recording and corresponding secretary, Charles F. Schindler; financial secretary, Herman Perry; treasurer, Harry Cantor; guide, Harry H. Turner; trustees, Frank Jones, John Smith, and G. Clark Ward; joint auditors, Claude Martin, William Hollenbeck, John Hartner, Theodore Knobell, and John Phillips; delegates to the G. I. U. John Phillips.

delegates to the fourteenth annual convention of the international, to be held in Boston, in July: Charles F. Schindler and Sherman Perry. The finances of the local were reported to be in good condition.

Theodore Rich, the violinist, made a short visit to this city in his grandmother's and uncle, Bush McVey, and left 1 for Minnesota, where he gave a recital. Mr. Rich, who has made a tour of the East, is now making his first Western trip, which includes Minnesota, Wisconsin, and Michigan cities. He will not be heard here in recital this season. Indianapolis is Mr. Rich's former home.

Madame Le Brun, who was at the Grand last week, was entertained at a luncheon at the Columbia Club 20 by a number of friends from Kokomo, her former home.

Charles Major, the author, and his wife, left Shellyville, Ind., their home 3 for a trip abroad.

PEARL KIRKWOOD.

## LOUISVILLE.

Macaulay's Theatre was dark until 6, 7, when Henrietta Croxson presented here for the first time Mary, Quite Contrary. Alice Neilson is underlined for 9 in *Don Pasquale*, and the Henry W. Savage English Grand Opera co. comes 13-14 in Wagner's repertoire.

The Holden Stock co. began a Summer season at the New Mexican Stock co. presenting *The Charity Ball*. G. A. Holden has had extensive experience in the management of stock co., and has engaged Lawrence Barber as stage-manager. Lawrence Grattan is the leading man, Richard Cotton will play the heavy parts, and Jane Hampton the ingenue. The season will be conducted on a business basis, and the venture has many good wishes for its success.

In *Gay New York*, with Dan Mason and a co. of first-class, filled a highly successful engagement at the Avenue week commencing 1. Next, *The Burlesque Dancer*.

William McElpatrick, of the firm of theatrical architects of New York, was one of the visitors of the week. He is an old Louisvillian, and one of the pleasures of his stay was heart to heart talk with his former friend, the veteran ex-Manager Al. Bourke.

Miss Cal Young Rice, of Mrs. Wiggs of the Cabins, Patch family, has returned from an extensive trip in the Far East. She recently delivered an interesting lecture before the Woman's Club on Japan, which is one of the countries she visited.

Terry McGovern is proving a strong card as an added attraction at the New Buckingham week of 1. C. C. Ousley, press agent at *Buckingham*, is receiving congratulations upon all sides upon the arrival of a fine, bouncing boy.

The long-tailed Auditorium to replace the one made famous by the late Daniel Quinn is—in one corner an established fact. The co. has been selected, plans prepared, and the place will be under the direction of James B. Camp as president and manager. The location is a desirable one, and the plans contemplate an up-to-date place of the kind, which will be not only an ornament to the city, but a pleasure to its citizens and a source of profit to its projectors.

It is believed that the house will be ready for occupancy by the commencement of the next regular season.

CHARLES D. CLARK.

## KANSAS CITY.

The Savage English Grand Opera co. played an engagement of four performances at the Wills Wood March 28-30, each performance being to a capacity audience. The operas performed were *Elizabethan Faust*, *Wise Men of Salomon*, the last named being given twice. Miss Timidity has had a good run this season, and all of the above were very much enjoyed. The Savage co. has always been very popular here and each and every one of the principals was welcomed with rounds of applause. The productions were all beautifully staged and costumed.

Richard Carle pleased capacity audiences at the Wills Wood 1-4 in *The Mayor of Tokio*. Viola Allen 5-7.

The Chasanian 8-11.

Chasney Olcott appeared at the Grand 1-7 and, as usual, to a capacity audience at each performance. Nat M. White in *The Duke of Balsam*.

The Factory Girl, with Caroline May featured, was the Gillies attraction 1-7, playing to big business. The Missouri Girl 8-14.

Slaves of the Mine was the Auditorium offering the week of 1-7, playing to fair business. The production was well staged and very creditably presented, the story being one of more than ordinary interest.

The Girl from Sweden 8-14.

Michael Strong was the offering of the Fulton Stock co. at the People's Theatre 1-7, playing to continually good business, the production well staged and creditably acted, the leading roles being in the hands of Jess B. Fulton, Alsworth Arnold, Reid May Jackson, Leona Stater, and Ivy Bowman, all of whom pleased. Carmen 8-14.

The seat sale for the engagement of the Courier Metropolitan Grand Opera co. in Convention Hall 13 has been quite heavy and the engagement promises to be the event of the season in the higher musical world. Lohengrin will be sung at the matinee and Martha at the evening performance.

D. KERRY CAMPBELL.

## NEW ORLEANS.

Buster Brown, presented by a fair co. was the attraction at the Crescent Theatre 1-7. Master Gabriel is the great fun producer in the east and succeeded admirably. Secret Service 8-14.

The Baldwin-Melville Stock co. at the Lyric Theatre presented *What Women Will* 1-7. Guine Socia was a capital Mischiever and Hugh Gibson a clever Peacock. Tom Lindsay and J. D. Powers did the villainous role of young Stowforth well. Violet Barney was a sympathetic Emily. Emilie Melville and Gae Waldron were intelligently cast and showed ability. The Child Slaves of New York 8-14.

The stock co. at the Grand Opera House, now under the management of Lester Longman and Mortimer Snow, put on *Fabio Romani* 1-7. In the title-role Mr. Longman was seen at his best. Alice Treast Hunt was a seductive Mina and Hallett Thompson, a new addition to the co., was an excellent Guide. J. M. Dunnigan did a splendid *Rospetti* and Louis Molineau did good work of character work as the Italian law keeper. The play drew well during the week.

The Resurrection 8-14.

The Jersey Lillies Extravaganza co. held the boards at the Greenwall Theatre 1-7. The Parisian Widows 8-14.

The Marriage of William Ashe was the drawing card at the Tulane Theatre 2-7, with Grace George in the principal role.

That enterprising manager, Thomas Brutalot, is showing a hand in the land for subscription guaranteeing grand opera at the French Opera House for the season of 1906-07, and considering Mr. Brutalot's financial and social connections there is every reason to believe that he will obtain the necessary subscription and that another brilliant season of grand opera is in store for this community.

J. MARSHALL QUINTERO.

## NEWARK.

Great tribute was paid to Frank Daniels and the excellent co. that came to the Newark Theatre April 2. His amusing impersonation of *Seventeen Brute* has drawn good sized houses throughout the week.

At the Empire Theatre 2-7 we have been treated to a week of vaudeville that has attracted mod sized houses. Mahel McKinley, who was the headliner of an excellent bill, sang herself into popularity and pleased. The Newsboys Quartette, an excellent team, made good. Kelly and Dent in a comedy sketch gave much pleasure. Others in the programme were Swift and Beckford, Howard and Howard, the Holdens, and the Silverton-Oliver troupe. There was also a kineticograph.

Musical fare is proving a pleasing innovation for the Columbia 2-7. Large audiences are giving nightly demonstrations of enjoyment of Happy Holligan's Trip Around the World. The pieces introduce a couple of jolly comedians—J. Lyle in the title-role and Joe J. Sullivan, of burlesque fame, as an Irish character—and also a couple of good singers in the persons of Alice Valence and Violet Staley, who appear in the female leads. The chorus is well trained and in the singing department the music is tuneful and ringing. Week 9-14. Human Rights.

A rousing Western play, *Texas*, presented by Broadhurst and Currie, is at Blazer's 2-7 and is doing an excellent business. Week 9-14. Sheridan Keene, Detective.

JOSEPH E. HARRISON.

## MONTREAL.

Evertip Guillert opened to a light house at His Majesty's 2. Her songs of various periods given in costume were charming. Armando Forest, the violinist, and Richard Hargrave, pianist, ably assisted.

Woodland 8-14.

Lottie Williams in *My Tom Boy* Girl opened to good business at the Academy 2. The play was well put on and canably acted, and proved a good vehicle for the young star.

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Local Union, No. 20, of the International Alliance of Theatrical Stage Employees, has elected the following officers: President, W. C. Henry; vice-president, Frank Chamberlain; recording and corresponding secretary, Charles F. Schindler; financial secretary, Herman Perry; treasurer, Harry Cantor; guide, Harry H. Turner; trustees, Frank Jones, John Smith, and G. Clark Ward; joint auditors, Claude Martin, William Hollenbeck, John Hartner, Theodore Knobell, and John Phillips; delegates to the G. I. U. John Phillips.

delegates to the fourteenth annual convention of the international, to be held in Boston, in July: Charles F. Schindler and Sherman Perry. The finances of the local were reported to be in good condition.

Theodore Rich, the violinist, made a short visit to this city in his grandmother's and uncle, Bush McVey, and left 1 for Minnesota, where he gave a recital.

Mr. Rich, who has made a tour of the East, is now making his first Western trip, which includes Minnesota, Wisconsin, and Michigan cities.

He will not be heard here in recital this season. Indianapolis is Mr. Rich's former home.

Madame Le Brun, who was at the Grand last week, was entertained at a luncheon at the Columbia Club 20 by a number of friends from Kokomo, her former home.

Charles Major, the author, and his wife, left Shellyville, Ind., their home 3 for a trip abroad.

PEARL KIRKWOOD.

At the Shubert 2-7. The Runaways drew small houses. The co. was badly handicapped here, two of the principal players, Mona Carrington and Harry Crandall, having colds, the former being unable to sing at all. George Evans, Charlie Dex, Henry Taylor, and Carolyn Walker were entertaining.

The Empire was packed most of the week 2-7 with *Adams in the Pacific* as the attraction. Howard Hall in *The Millionaire Detective* 9-14.

At Memorial Hall 3 the Boston Symphony Quartette gave a concert that was largely attended.

The Army Club will give the closing concert of the season at Infantry Hall 24, when *The Creation* will be performed.

Frankenstein, who is now here in *Her Double Life*.

Miss Frankenstein made many friends, and audiences grew larger during the engagement of five performances. The ever popular Theo. Lorch co. returned 20 for balances of week, presenting *The Great Conspiracy* to good houses. Cecil Fay as Rosalie made an unusual hit. Gertrude Purdie, John McCabe, Leon Hattenbach, and Edith Butwick were each worthy.

Felix Roman 1-4.

The boys enjoyed the Imperial Burlesques at the Lyric, which was part of the musical sketch. An Eye Opener, Lillian Washburn, Jennie Lamont, and the Clipper Comedy Four each scored. These were followed 21 by The Avenue Girls, who are very attractive. George Murphy, Maxwell Reynolds, and Julie Bennett are good funmakers. Packed houses opening night.

## CORRESPONDENCE

## ALABAMA.

**BIRMINGHAM.**—**BIJOU** (M. L. Simon, mgr.): Barney Gilmore in *A Rocky Road to Dublin* March 26-31 pleased fair business; inclement weather. **CHARLES T.** **ADRIAN** in *Secret Service* Jan 2-7.—  
**JOHNSON** (L. Douglas, mgr.): Medokka in *Machieth* 27 pleased good house. **The Old Homestead**, 27 pleased good house. **GRASS** (R. O.): *The Old Homestead*, matinee, 28; big business. *The Maid and the Mummy*, 28; good business. *The Marriage of William Ashe* 31; excellent; business fine.

**MOBILE.**—**THEATRE** (J. Tannenbaum, mgr.): *The Old Homestead* March 27 pleased good house. *Medokka* in *Machieth* 28; night matinee; good. *Grace George in The Highest Girl in the World* and *The Marriage of William Ashe* 31; excellent; business fine.

**SELMA.**—**ACADEMY** (Long and Ross, mgr.): *Medokka* March 28 pleased a good house. *The Maid and the Mummy* 2; large audience.

## ARIZONA.

**TUCSON.**—**OPERA HOUSE** (A. V. Grossetta, mgr.): Charles Hanford March 27; fine, to full house.

## ARKANSAS.

**LITTLE ROCK.**—**CAPITAL** (R. S. Hamilton, local.): Charles T. Taylor, mgr.): *Tolson Stock* co. March 26-30. *Plays: Birth in the Blood, Lighthouse Robbery, Banquet, Plain Folk, and Neil Gwynne*; pleased; good business. *Marie Cahill* 2. *Rhythm 4*. *James O'Neill 5*. *Dockstader 10*. *Tolson Stock* co. 16-20.

**FORT SMITH.**—**GRAND** (C. A. Lick, mgr.): *Angell's Comedians* March 22-28. *Plays: The Devil's Web, The Senator's Daughter, in the Sierras, For Honor's Sake, Won by Waiting*; poor co.; business fair. *The Maid and the Mummy* 24 delighted S. H. O. *Taylor Stock* co. 27.

**PINE BLUFF.**—**ELKS' THEATRE** (James M. Drake, lessee and mgr.): *Tolson Stock* co. 2-3. ITEM: Manager Drake was called to Texarkana to the bedside of his wife, who is reported seriously ill. Mrs. Drake was on a visit to her parents.

**HOT SPRINGS.**—**AUDITORIUM** (Brigham and Head, mgr.): *Dudley Stock* co. March 26-31; excellent, to light business. *A Struggle for Gold* 2. *O'Neill in Monte Cristo* 4. *Wills' Musical* co. 5-7. *Dockstader's Minstrels* 9.

## CALIFORNIA.

**OAKLAND.**—**MACDONOUGH** (C. P. Hall, mgr.): Little Johnny Jones March 26, 27 pleased capacity. *Scoty 1, 2*. *The Heir to the House* 3.—  
**LITTLE PLAYHOUSE** (H. W. Bishop, mgr.): Bishop's *Players in a Strange Life* 21 pleased good attendance. *Who Goes There* 2-8.

**SAN DIEGO.**—**IRIS** (H. C. Wyatt, lessee): *Wyatt and Dodge*, mgr.): Charles E. Hanford March 19, 20 in *The Taming of the Shrew, Merchant of Venice*, and *Others* pleased good houses. *The Toy Shop* (local) 22, 24; creditable performances; large houses.

## COLORADO.

**LA JUNTA.**—**THEATRE** (Ed C. King, mgr.): *The Missouri Girl* March 26 pleased fine business. **GRAND JUNCTION.**—**AUDITORIUM** (J. R. Boyer, mgr.): Dora Thorne March 30.

## CONNECTICUT.

**NEW HAVEN.**—**HYPERION** (Shubert Brothers, mgr.): W. L. Rowland, res. mgr.): William H. Crane in *covered house* March 21. Mr. Crane's new play proved a disappointment to his many admirers in the city, although his own work was, as usual, clean cut and convincing; support adequate. Yale Dramatic Association in excellent presentation of *Henry IV* to S. H. O. The audience, made up of Yale faculty and smart set, were won in their praise of the capital work done by the students. All the parts were so well taken that it would be impossible to particularize. Frank Lea Short proved an able coach. Robert Mantel 6. T. Sam Bernard 13. Wilton Lackaye 11. Mary Shaw 20.—**WOOLSEY HALL**: Last *Symphony* to large and enthusiastic gathering.—  
**NEW HAVEN** (A. D. Russell, Jr., J. H. Wilcox, res. mgr.): *The Convict's Daughter* to fair business. *The Old Clothes Man* to large box-office receipts 2-4; satisfactory co. and performance. George Sidney in *Busy Day* to capacity 5-7. Mr. Sidney was as funny as ever and his support capable. The specialties introduced were novel and well done. *McFadden's Flats* 8-11. *Texas 12-14*.—**BIJOU**: S. H. O. at every performance. Hazel Kirk gave Miss Chapman the opportunity to prove herself an emotional actress of ability.—ITEM: Professor and Mrs. Parker will give a musical at their residence 9 at which Leo Schmitz, violinist of "New York," will be the soloist.—Dr. Pufa, the German dramatist, lectured before the students of the university on "The Teacher's Art" 4.

**HARTFORD.**—**PARNON** (H. C. Parsons, mgr.): *The Free Lance* March 26-31 from large audiences; delighted. Robert Maxwell in *King Lear*, *Machieth*, and *Richard III* 2-4 was greeted by four large audiences that thoroughly appreciated his acting. Andrew Mack 5. Wilton Lackaye in *The Pit* 6, 7. As Ye Sow week 9.—**OPERA HOUSE** (H. H. Jennings, mgr.): Good sized audiences evinced satisfaction with *A Ragged Hero* 2-4. *The Two Johns* 5-7.—ITEM: Nella Berger was cordially greeted by her friends during her stay here.—Francis Carlyle, of Gillette's co., and Frederick Curtis, Poff's Worcester financial representative, were among the guests at the Beef-and-Club the past week.—W. E. Bidwell for several seasons the annual guest of the Opera House, has resigned to go on tour with Wallace Brothers' Circus.—Evelyn Francis, of this city, who played a prominent part the past season with *The Girl from Kay's*, joined the Fritzel Scheff co. A. DUMONT.

**BRIDGEPORT.**—**SMITH'S** (Edward C. Smith, prop. A. E. Culver, bus. mgr.): W. H. Crane played *The American Lord* to a full house March 20. The Two Johns presented their laughable mishaps story 30, 31. As Told in the Hills 2-4. Emily Gale received a warm welcome. A Ragged Hero was welcomed 5. McFadden's Flats 6, 7. George Sidney in *Busy Day* 9. Jennings 9. Texas 10, 11. Mildred Holland 12, 13 in *The Power Behind the Throne* and *The Lily and the Rose*. Sam Bernard in *The Rollicking Girl* 14. Dor Caswell in repertoire 16-21 (except 20). Otis Skinner in *The Duel* 20.—ITEM: James Mullin, of A Ragged Hero co., met many local friends.

WILLIAM P. HOPKINS.

**NEW BRITAIN.**—**RUSSWIN LYCEUM** (T. J. Lynch, mgr.): Adam Good co. March 26-31 (except 29) had good patronage. Mrs. Leffingwell's Boots 20; fine matinee; fair business. *A Crazy Guy* 2 canceled. Wilton Lackaye in *The Pit* 5; large audience; pleased. Sam Bernard in *The Rollicking Girl* 14. Dor Caswell in repertoire 16-21 (except 20). Otis Skinner in *The Duel* 20.—ITEM: James Mullin, of A Ragged Hero co., met many local friends.

**WATERBURY.**—**POLY'S** (Harry Parsons, mgr.): W. H. Crane in *The American Lord* March 20 pleased a large audience. *Behind the Mask* 31; good house; pleased. Robert Mantel in *King Lear* 5. Annie Russell in *Friend Hannah* 6. Texas 9. Sam Bernard 11. In *Old Kentucky* 14.

**DANBURY.**—**TAYLOR'S OPERA HOUSE** (F. A. Stebbins, mgr.): The Two Johns March 26; co. mediocre. *Runaways* 30; crowded house; co. mediocre. *Crograve* Stock co. 2-7; poor house and co.

**WILLIMANTIC.**—**LOOMER OPERA HOUSE** (John H. Gray, mgr.): American vanguard 1; S. H. O. *Minstrels* (local) 1, Y. M. C. A. 4, 5 delighted large audience. *Red Willow Brown* 10. Daniel Sully 12. Harvey and Gare Repertoire 16-21.

**NORWICH.**—**BROADWAY** (Ira W. Jackson, mgr.): *Mr. Leffingwell's Boots* 2; splendid, to small house. *Annie Russell in Friend Hannah* 4 to a success. *Keller 9*. Sam Bernard and Hattie Williams in *The Rollicking Girl* 11.

**TORRINGTON.**—**UNION** (C. W. Volkmann, mgr.): *A Crazy Guy* March 20; fair business and co. The Two Johns 3 pleased good house. Side Tracked 10.

**WINSTED.**—**OPERA HOUSE** (G. E. Spaulding, mgr.): *A Crazy Guy* March 21 failed to please a small house. Two Johns 4; fair business. Gorton's Minstrels 5. Side Tracked 9.

**NORWICH.**—**BROADWAY** (Ira W. Jackson, mgr.): *Annie Russell in Friend Hannah* 4 to a large and enthusiastic audience.

## DELAWARE.

**WILMINGTON.**—**GRAND** (Jess K. Baylin, mgr.): The *Claussman* March 20; big house. Paul Jones Opera co. 31; fair business. *Vanity Fair Extravaganza* 2, 3; fair houses. *Lillian Blauvelt* 4; good business. *The Old Homestead* 11. In *New York Town* 14. Girls Will Be Girls 20. *The Virginian* 21. *Josephine Baker* 21. *St. Louis* 22. *Madame Modjeska* 23.—**LYCEUM** (Daniel Humphries, mgr.): *A Crown of Thorns* 20-31; fair business. The

*Missouri Girl* 2-4; poor house. *Old Lavender* 5-7. *Closed 9-14*. *Happy Holidays* 15-18. *Northern Lights* 19-21.

## FLORIDA.

**PENSACOLA.**—**OPERA HOUSE** (John M. Co., mgr.): *The Old Homestead* March 20; fair attendance. *Master Gabriel* in *Buster Brown* 21 to packed house.

## GEORGIA.

**ATLANTA.**—**GRAND** (H. L. De Givie, mgr.): Marie Cahill in *Mollie Moonshine* March 20, 21; co. performance and house. *Medokka in Macbeth* 20, 21; to large house. *Old Homestead* 21 pleased large audience. *Lulu Glaser* 4, 5. *Maid and the Mummy* 6, 7. *Viola Allen* 11, 12.—**BIJOU** (H. L. De Givie, mgr.): *Jake Wells* (lessee): *Charlie Aldridge in Secret Service* 20-31; excellent; to large audiences. *Barney Gilmore in A Rocky Road to Dublin* 2-7.

**MACON.**—**GRAND** (E. M. Horine, mgr.): *The Yankee Consul* March 20 pleased two small houses. *Grace George in The Marriage of William Ashe* 20; excellent performance; good business. *Minstrels* (local) 20, 21 pleased good attendance. *Medokka in Macbeth* 2 delighted large audience. *The Maid and the Mummy* 3. *Reichmann (lecture)*.

**ATLANTA.**—**GRAND** (William Schweigert, mgr.): *Grace George in The Marriage of William Ashe* 20; excellent, to good house. *Kittie Baldwin* 21-31 pleased fair business. *Medokka* 3 in *Macbeth*, with good support; good attendance; well pleased. *The Tale of Spice* 5. *The Maid and the Mummy* 9.

## IDAHO.

**BOISE CITY.**—**COLUMBIA** (James A. Pinney, mgr.): *Lyceum Theatre* co., headed by Big Bill Bittner, week March 20. Plays: *Wife for Wife*, *The Texas Ranger, Friends, The Fatal Wedding, The White Caps, and A Mountain Daisy*; S. R. O. houses every night. *Piff! Paff! Pow!* 2. Y. M. C. A. Lecture 3. *Uncle Tom's Cabin* 4. *Minstrels* 5. *Uncle Tom's Cabin* 6. *Uncle Tom's Cabin* 7. *Uncle Tom's Cabin* 8.

**IDAHO.**—**GRAND** (W. E. Johnson, mgr.): *Medokka in Macbeth* 2-4; packed house. *Medokka in Macbeth* 5-7. *Uncle Tom's Cabin* 8. *Uncle Tom's Cabin* 9. *Uncle Tom's Cabin* 10. *Uncle Tom's Cabin* 11. *Uncle Tom's Cabin* 12. *Uncle Tom's Cabin* 13. *Uncle Tom's Cabin* 14. *Uncle Tom's Cabin* 15. *Uncle Tom's Cabin* 16. *Uncle Tom's Cabin* 17. *Uncle Tom's Cabin* 18. *Uncle Tom's Cabin* 19. *Uncle Tom's Cabin* 20. *Uncle Tom's Cabin* 21. *Uncle Tom's Cabin* 22. *Uncle Tom's Cabin* 23. *Uncle Tom's Cabin* 24. *Uncle Tom's Cabin* 25. *Uncle Tom's Cabin* 26. *Uncle Tom's Cabin* 27. *Uncle Tom's Cabin* 28. *Uncle Tom's Cabin* 29. *Uncle Tom's Cabin* 30. *Uncle Tom's Cabin* 31. *Uncle Tom's Cabin* 32. *Uncle Tom's Cabin* 33. *Uncle Tom's Cabin* 34. *Uncle Tom's Cabin* 35. *Uncle Tom's Cabin* 36. *Uncle Tom's Cabin* 37. *Uncle Tom's Cabin* 38. *Uncle Tom's Cabin* 39. *Uncle Tom's Cabin* 40. *Uncle Tom's Cabin* 41. *Uncle Tom's Cabin* 42. *Uncle Tom's Cabin* 43. *Uncle Tom's Cabin* 44. *Uncle Tom's Cabin* 45. *Uncle Tom's Cabin* 46. *Uncle Tom's Cabin* 47. *Uncle Tom's Cabin* 48. *Uncle Tom's Cabin* 49. *Uncle Tom's Cabin* 50. *Uncle Tom's Cabin* 51. *Uncle Tom's Cabin* 52. *Uncle Tom's Cabin* 53. *Uncle Tom's Cabin* 54. *Uncle Tom's Cabin* 55. *Uncle Tom's Cabin* 56. *Uncle Tom's Cabin* 57. *Uncle Tom's Cabin* 58. *Uncle Tom's Cabin* 59. *Uncle Tom's Cabin* 60. *Uncle Tom's Cabin* 61. *Uncle Tom's Cabin* 62. *Uncle Tom's Cabin* 63. *Uncle Tom's Cabin* 64. *Uncle Tom's Cabin* 65. *Uncle Tom's Cabin* 66. *Uncle Tom's Cabin* 67. *Uncle Tom's Cabin* 68. *Uncle Tom's Cabin* 69. *Uncle Tom's Cabin* 70. *Uncle Tom's Cabin* 71. *Uncle Tom's Cabin* 72. *Uncle Tom's Cabin* 73. *Uncle Tom's Cabin* 74. *Uncle Tom's Cabin* 75. *Uncle Tom's Cabin* 76. *Uncle Tom's Cabin* 77. *Uncle Tom's Cabin* 78. *Uncle Tom's Cabin* 79. *Uncle Tom's Cabin* 80. *Uncle Tom's Cabin* 81. *Uncle Tom's Cabin* 82. *Uncle Tom's Cabin* 83. *Uncle Tom's Cabin* 84. *Uncle Tom's Cabin* 85. *Uncle Tom's Cabin* 86. *Uncle Tom's Cabin* 87. *Uncle Tom's Cabin* 88. *Uncle Tom's Cabin* 89. *Uncle Tom's Cabin* 90. *Uncle Tom's Cabin* 91. *Uncle Tom's Cabin* 92. *Uncle Tom's Cabin* 93. *Uncle Tom's Cabin* 94. *Uncle Tom's Cabin* 95. *Uncle Tom's Cabin* 96. *Uncle Tom's Cabin* 97. *Uncle Tom's Cabin* 98. *Uncle Tom's Cabin* 99. *Uncle Tom's Cabin* 100. *Uncle Tom's Cabin* 101. *Uncle Tom's Cabin* 102. *Uncle Tom's Cabin* 103. *Uncle Tom's Cabin* 104. *Uncle Tom's Cabin* 105. *Uncle Tom's Cabin* 106. *Uncle Tom's Cabin* 107. *Uncle Tom's Cabin* 108. *Uncle Tom's Cabin* 109. *Uncle Tom's Cabin* 110. *Uncle Tom's Cabin* 111. *Uncle Tom's Cabin* 112. *Uncle Tom's Cabin* 113. *Uncle Tom's Cabin* 114. *Uncle Tom's Cabin* 115. *Uncle Tom's Cabin* 116. *Uncle Tom's Cabin* 117. *Uncle Tom's Cabin* 118. *Uncle Tom's Cabin* 119. *Uncle Tom's Cabin* 120. *Uncle Tom's Cabin* 121. *Uncle Tom's Cabin* 122. *Uncle Tom's Cabin* 123. *Uncle Tom's Cabin* 124. *Uncle Tom's Cabin* 125. *Uncle Tom's Cabin* 126. *Uncle Tom's Cabin* 127. *Uncle Tom's Cabin* 128. *Uncle Tom's Cabin* 129. *Uncle Tom's Cabin* 130. *Uncle Tom's Cabin* 131. *Uncle Tom's Cabin* 132. *Uncle Tom's Cabin* 133. *Uncle Tom's Cabin* 134. *Uncle Tom's Cabin* 135. *Uncle Tom's Cabin* 136. *Uncle Tom's Cabin* 137. *Uncle Tom's Cabin* 138. *Uncle Tom's Cabin* 139. *Uncle Tom's Cabin* 140. *Uncle Tom's Cabin* 141. *Uncle Tom's Cabin* 142. *Uncle Tom's Cabin* 143. *Uncle Tom's Cabin* 144. *Uncle Tom's Cabin* 145. *Uncle Tom's Cabin* 146. *Uncle Tom's Cabin* 147. *Uncle Tom's Cabin* 148. *Uncle Tom's Cabin* 149. *Uncle Tom's Cabin* 150. *Uncle Tom's Cabin* 151. *Uncle Tom's Cabin* 152. *Uncle Tom's Cabin* 153. *Uncle Tom's Cabin* 154. *Uncle Tom's Cabin* 155. *Uncle Tom's Cabin* 1

Sny. Widow and the Fool, and East Lynne; poor. A Woman's Sacrifice 6.

**NEWTON**.—**NEW RAGSDALE OPERA HOUSE** (D. D. Williams, mgr.): Children's Minstrels March 29 (local); good house and performance. Missouri Girl 3. The Spider's Web 6.

**COLUMBUS**.—**MCGHIE'S** (W. F. McGhie, mgr.): A Jolly American Tramp March 31; poor, to good business. Harry Ward's Minstrels 3. The Belle of Santa Cruz 24-25. Money Stock co. 9-14.

**LAWRENCE**.—**NEW ERICKSON'S OPERA HOUSE** (Irving Hill, mgr.): The Gingerbread Man March 30; beat this season; fair house.

**HUTCHINSON**.—**HOME** (W. A. Lee, mgr.): Al. G. Field's Minstrels March 27; fine; S. E. O. Beautiful Bagdad 29; fair co. and business.

**STERLING**.—**OPERA HOUSE** (Bassett and Findley, mrs.): Beautiful Bagdad March 30; fair co. and business.

**OTTAWA**.—**ROHRBAUGH** (S. R. Hubbard, mgr.): The Gingerbread Man March 31 pleased large house.

## KENTUCKY.

**PADUCAH**.—**KENTUCKY** (Thomas W. Roberts, mgr.): Rodney Stock co. week March 26-31 pleased fair business. Before and After 2; treat of the seasons; enjoyed immensely. Adelicia Thurston in The Trials of Betty 2. Cinderella 2. Frances O'Neill in Monte Cristo 2. Henrietta Crosman in Mary, Mary, Quite Contrary 10.

**FRANKFORT**.—**CAPITAL** (J. McNamara, mgr.): Osman Stock co. March 26-31; fair business at popular prices. Plays: Down in Mobile, Woman Against Woman, A Fight for Life, Money Mad, La Bella Marie, and Tracy the Outlaw. Texas Sweethearts 2; good business; pleased.

**OWENSBORO**.—**GRAND** (Pedley and Burch, mrs.): Adelicia Thurston in The Triumph of Betty March 31; matinee and night; good business; performance enjoyed. Before and After 2; good performance; fair business. James O'Neill in Monte Cristo 11.

**LEXINGTON**.—**OPERA HOUSE** (Charles Scott, mgr.): Thomas Jefferson March 29; good business. Texas Sweethearts 21. Fredrickson's Co. 2-4. Plays: The Lion's Mouth, Wedded Life, and Royal Slave; light business. Henrietta Crosman 5.

**BOWLING GREEN**.—**POTTER'S OPERA HOUSE** (George R. Mayo, mgr.): The Great Lafayette March 26; fair business; pleased. Dora Thorne 31; good house.

**HENDERSON**.—**PARK** (G. D. Smith, mgr.): Lyceum Comedy on March 26-31; fair, to small business. Anna Gardner 4 canceled.

**ASHLAND**.—The Great Lafayette March 31 delighted S. E. O. Elbert Entertainers (return) 2 pleased large house. A Royal Slave 25.

**DANVILLE**.—**THRILLERS**: Texas Sweethearts 2 pleased fair house. Barlow and Wilson's Minstrels 5.

## LOUISIANA.

**SHREVEPORT**.—**GRAND** (Ehrlich Brothers and Colombe, mrs.): Jewell Hall Stock co. March 26-31. Plays: A Fatal Step, Sweet Music, Jessie James, When London Sleeps, and The Whole Damn Family; fair to good houses. James O'Neill 2. Marie Cahill 4. Low Duckstader 11.

## MAINE.

**BANGOR**.—**OPERA HOUSE** (F. A. Owen, mgr.): The Marriage of Kitty March 31; fair business and satisfaction. Jere McAlpin's Stock co. opened week 2 to S. E. O.; co. performance and specialties fine. Mitchell All Star Players 9-14. Bennett-Moulton Comedy co. 16-21. Claire Stock on 22-26. Irish Pawningbrokers 27. Real Widow Brown 28. Andrew Mack 5.

**PORTLAND**.—**JEFFERSON** (Cahn and Grant, mrs.): Neil Burgess in The County Fair 3 to big business. Sam Bernard in The Rollingick Girl 3; large audience; pleased. Alice Johnson in The Marriage of Kitty 5. Black Creek 6. The First Crusade 10, 11. The Tenderfoot 12, 14.—ITEM: Bartley McCullum resigned from The County Fair co. in this city 2.

**LEWISTON**.—**EMPIRE** (Cahn and Grant, prop.): Jere McAlpin's co. March 26-31 closed week to good business. Sam Bernard in The Rollingick Girl 2; large audience; pleased. Neil Burgess in The County Fair 3 to good house. Black Creek 5. Bennett-Moulton 5-14. The Tenderfoot 11.

**AUGUSTA**.—**OPERA HOUSE** (Thomas H. Cuddy, mgr.): Black Creek 2 pleased well filled house. The Marriage of Kitty 3; first-class production. Neil Burgess in The County Fair 6. Sons' Band 17.

**ROCKLAND**.—**FAIRWEATHER** (Bob Crockett, mgr.): Neil Burgess 4. Mitchell's Players 5-7.

**BRUNSWICK**.—**TOWN HALL** (H. J. Given, mgr.): St. John Dramatic co. (return) 18.

## MARYLAND.

**CUMBERLAND**.—**ACADEMY** (Mallinger Brothers, lessee and mrs.): Mrs. Temple's Telegram March 20; excellent to fair business. Romeo and Juliet 21; light business; pleased. Great Lafayette 2 failed to please good attendance. Paula Edwards in Princess Seeger 4; best of the season; fine business. Eugene Blair 6. Babes in Toyland 7. Bell Boy 9. The Classroom 12. Eva Tanguay 20.

**ANNAPOLES**.—**COLONIAL** (W. A. Hollingshead, mgr.): Metropolitan Amusement co. March 31; fair performances and business. Local 2; excellent, to good business. A. V. Fox 3. Pauline 4. Babes in Toyland 10. Classroom 14. Southern Stock 16-21. May Hillian Stock and the Mummy 22. May Hillian Stock (return) 24-25.

## MASSACHUSETTS.

**FALL RIVER**.—**ACADEMY** (Cahn and Grant, mrs.): W. F. Mason, res. mgr.): John H. Macie in Grimes' Cedar Door March 29; poor, attendance light. Williams and Walker in Abyssinia, matinee and night 31; attendance fair. Oscar L. Figman and Ruth White in The Tenderfoot matinee and night 3; one of the best of the season; attendance fair. A Crazy Guy 5 canceled. Kellar 6. Mrs. Leffingwell's Boots 7. Thalia (N. Y.) Theatre on 10. Mocking Bird 12. Gertrude Dix 17-18. The Smart Set 22. Two Girls 23.—ITEM: M. H. Brady, mrs. G. E. Codd, res. mgr.): J. Frank Burke Stock co. opened their Spring and Summer 202, presenting The Girl I Left Behind Me to S. E. O.; they were greeted with an ovation; of the co. J. Frank Burke as Lieutenant Hawksworth played the part with close attention to detail; Harry R. Humphrey as the Indian Scarbow, gave a finished performance; Everett Aldrich, David Landau, Ethel Elder, Ann Weston, Florence Hartley, Paul Foster, William Blair, and John A. Darley furnished good support; the show was new, costumes correct, production well staged. Review of May 8-14.—ITEM: Jere McAlpin's Stock co. 9-14. The Girl I Left Behind Me 2. Franklin Square John F. Burke, res. mgr.): The Malcolm Williams Stock co. presented East Lynne 2-7; fine performance; good business. Michael Stroger 9-14.

**WORCESTER**.—**THEATRE** (James F. Rock, res. mgr.): The Black Crook March 26; fair, to poor business. The Tenderfoot 20; satisfactory, to fair house. The Devil's Auction 21; poor; small audience. Kellar 2; pleasing performance; good house. Andrew Mack 7. Sam Bernard in The Rollingick Girl 9. The Mikado (return) 10-21. As Ye Sow 22-28. London Assurance (local) 23. The Mikado 24.

**JACKSON**.—**CENTURY** (V. Ode Robertson, mgr.): Dockstader's Minstrels 2. The Beaux Prince 7.

Play 10. U. T. C. 12, 15.—**EMPIRE** (T. F. Murray, mgr.): Fred Irwin's Show 20-21; excellent co. and business. Schubert's Morning Glories 5-7 opened to good business. From Rag to Riches 9-11. The Bowery Burlesques 12-14.

**LYNN**.—**THEATRE** (Frank G. Harrison, mgr.): Flynn Stock co. 2-7. Plays: The Gambler's Daughter, The Fatal Marriage, Camille, The Galley Slave, Headlight of a Great City, Queen of the White Slaves, and Tracy the Outlaw; performances and business fair. Kellar-Ocean 9-14.

**NORTH ADAMS**.—**EMPIRE** (John Sullivan, mgr.): Andrew Mack in The Way to Kenmare 3; excellent. The Black Widow Brown 6. Side Tracked 7. House closed Holy Week.

**GLOUCESTER**.—**UNION HILL** (Lothrop and Tolman, mrs.): Neil Burgess in The County Fair March 20 pleased large and appreciative audience. The Black Crook 30; good house and co.

**ROCKLAND**.—**OPERA HOUSE**: Kelley Vanderville co. March 31; good house. Stetson's U. T. C. 5; good business; pleased.

**TAUNTON**.—**THEATRE** (Cahn and Grant, mrs.): Jane Kennard in The Eternal City March 29; large business; pleased. Kellar 4 pleased fair audience.

## MICHIGAN.

**SAGINAW**.—**ACADEMY** (Joseph Pearlstein, mrs.): Louis James in Virginia March 27; excellent to fair house. Sons' Band 20 to capacity; pleased. A Girl of the Streets 26 to fair patrons. Faust 2 to fair business. Sherlock Holmes 6. Checkers 7. S. County Chairman 9.—ITEM: JEFFERSON (Sam Marks, mgr.): Howard Dunnet on 26-31. Plays: The Man in Bombay, The Man from Mexico, The Woman in White, Fanchon, the Cricket; Running for Congress, Dale Beckwith, Pink Dominoes, The Senator's Daughter, and Wanted a Family; business good. A return engagement 8. Vanderville 15.

**LANSING**.—**BAIRD'S OPERA HOUSE** (F. J. Williams, mrs.): A Girl of the Streets March 20; good co. and business. Cyril Scott in The Prince Chap 31; large audience; pleased. The Clay Baker 18. Russell (magician) 14. Madame Mantelli 18. Belle, Bill, Bill 20. Adelaide Thurston 21.—ITEM: Manager Williams has added a beautiful drop curtain.

**FLINT**.—**STONE'S OPERA HOUSE** (Albert C. Peck, mrs.): The Land of Nod March 26; fair to fair business. I. O. U. 22 pleased fair audience. Howe's moving pictures 27; good. Louis James in the Virginian 28; excellent co. and business. Sherlock Holmes 3. County Chairman 30. When Knighthood Was in Flower 18.

**COLDWATER**.—**TIBBITS' OPERA HOUSE** (John T. Jackson, mrs.): Fabie Romani March 31; two light houses. William V. Mong in The Clay Baker 10; returning date 16. The Musical Dunbar 19, closing the Evening Course. The Arrival of Kitty 23.

**CALUMET**.—**THEATRE** (J. D. Cudlly, mrs.): When Knighthood Was in Flower March 30 pleased capacity. Jane Gilmore in Captain Debonnaire 7. Frank 8. Louis week of 9. Al Wilson 17. Way Down East 20.

**ALPENA**.—**MALTZ OPERA HOUSE** (Steels and Son, mrs.): Howard-Dorset Stock co. week 2-7; opened on A Trip to Broadway to S. E. O.; excellent co. and good satisfaction. Howe's moving pictures 11.

**KALAMAZOO**.—**ACADEMY** (R. A. Bush, prop. and mrs.): Black Patti Troubadours March 29 pleased good house. Roselle Knott in When Knighthood Was in Flower 7. Hanlon's Fantasma 12. Buster Brown 14.

**BENTON HARBOR**.—**BELL OPERA HOUSE** (Fred Felton, mrs.): Sophie Brandt in A Madcap Princess March 28; excellent satisfaction and house. Howe's pictures 9. Hot Time in Dixie 10.

**PTOLEMY**.—**GRAND** (H. Burr Lee, mrs.): Two Boys March 27. S. E. O.; satisfaction. Roselle Knott in When Knighthood Was in Flower 8; good business; pleased. Hazel Kirk (local) 17.

**JONESVILLE**.—**THEATRE** (R. H. Sexton, mrs.): For Her Sake March 30; good, to fair audience. A Soldier of Fortune (local) 12. Billy Kornands' Minstrels 26.

**CADDILAC**.—**THEATRE** (C. R. Russell, mrs.): Buster Brown March 30; fair business; pleased. Roselle Knott in When Knighthood Was in Flower 6. Howard-Dorset Stock 9-14.

**HANCOCK**.—**KERRIDGE** (Ray Kerridge, mrs.): When Knighthood Was in Flower March 29; pleased a full house.

**MINNESOTA.**

**PARIBAULT**.—**OPERA HOUSE** (Ward and Arthur, mrs.): Hickman Bros. co. in When Reuben Comes to Town March 27. Starts from Sing Sing 26. Midnight in Chinatown 29. The Garter 30. Every-body's Lawyer 31; good business; pleased. Pictures of seeing New York by automobile 3. Isle of Spice 3. Al Wilson 9.

**ROCHESTER**.—**METROPOLITAN** (J. E. Reid, mrs.): Seeing New York March 21 to fair business. Modern Amusement co. 3-4. The Isle of Spice 5. Camille 30. Hickman-Bessy co. 18-21. A Jolly American Tramp 22. Skaglund Concert co. 30.

**ALBERT LEA**.—**BROADWAY** (A. F. Wohlert, local mrs.): Al. H. Wilson in The German Gymnasium 30; good to S. E. O. Isle of Spice 3; good advance sale. A Madcap Princess 5 canceled; dis-

**WINONA**.—**OPERA HOUSE** (O. F. Burlingham, mrs.): The Two Orphans March 27; light business. Little Gray Lady 5. The Isle of Spice 7. Paul Gilmore 18.

**CROOKSTON**.—**OPERA HOUSE** (G. P. Walker, mrs.): Two Boys March 26; fair house and co. Mo. Boys 27-31; fair business; well pleased. Way Down East 21.

**ST. CLOUD**.—**DAVIDSON OPERA HOUSE** (E. T. Davidson, mrs.): The Isle of Spice March 21 delighted good house. Von Yonson 2; fair house; pleased.

**BRAINERDE**.—**OPERA HOUSE** (C. P. Walker, mrs.): The Isle of Spice March 30; large house; pleased. Von Yonson 3.

**MISSISSIPPI.**

**COLUMBUS**.—**OPERA HOUSE** (P. W. Mearns, mrs.): Barlow Brothers' Minstrels March 21; good business; delighted. Carlton-Ackart Stock co. 6-8. Bob Smith 6.

**NATCHITOCHES**.—**BAKER-GRAND** (E. M. Clarke, mrs.): Lee Dockstader's Minstrels 2. Buster Brown 9.—CONCORD PARK THEATRE (Bryan Guice, mrs.): Spooner co. May 18-June 2.

**TUPELO**.—**OPERA HOUSE** (R. H. Mullin, mrs.): The Boggs Prince Opera co. March 30. Barlow's Minstrels 4.

**WEST POINT**.—**OPERA HOUSE** (Will West, mrs.): Boggs Prince March 27; good. Barlow's Minstrels 30 to full house.

**JACKSON**.—**CENTURY** (V. Ode Robertson, mrs.): Dockstader's Minstrels 2. The Beaux Prince 7.

**MISSOURI.**

**LAMAR**.—**OPERA HOUSE** (J. S. Moore, mrs.): Columbia Opera co. in Brantie March 29 failed to please. Lecture 6. Moving pictures 9. Slaves of the Mine 12.—ITEM: Harry Ward's Minstrels opened a Spring tour at Carthage, Mo., March 29. The co. will go under canvas about May 1.

**FULTON**.—**PRATT'S** (C. F. Wilkerson, mrs.): Dora Thorne 2 to good business; pleased. John Temple Graves Lecture 5. When Knighthood Was in Flower 11. Radium and Liquid Air Demonstrations 16. Season practically closed 18.

**MEXICO**.—**GRAND** (A. R. Waterman, mrs.): Miss White March 27; good co. and business. Dora Thorne 3. Lyman Twins 10. When Knighthood Was in Flower 12. Hooligan's Troubles 16. Wedding and Parted 30.

**JEFFERSON CITY**.—**JEFFERSON** (Crawford and Glendorn, mrs.): W. J. Edwards, mrs.): The Classroom March 20; two performances; pleased; big audience. The Whirlwind 22. Hi Henry's Minstrels 22. Miss Bob White 24.

**LOUISIANA**.—**PARKS** (Drury Parks, mrs.): Star Station 2-7. Old Arkansas 9. When Knighthood Was in Flower 12. Hooligan's Troubles 17. Elk's Minstrels (local) 20. The Missouri Girl 24.

**DE SOTO**.—**JEFFERSON** (Leon Herrick, mrs.): Plays: Why Women Sin 7. Lyman Twins in The Classroom 9. The Village Vandebrook 16. Boggs Prince Opera co. 22.

**MACON**.—**BLEEDS** (H. Logan, mrs.): Miss Bob White March 27; fair to full house. Dora Thorne 5. When Knighthood Was in Flower 6. Hooligan's Troubles 12. Richard and Prince's Minstrels 17.

**JOPLIN**.—**NEW CLUB THEATRE** (L. F. Ballard, mrs.): A Jolly American Tramp 2; good, to crowded audience. Hi Henry's Minstrels 4. The Girl from Sweden 7. Madame Lillian Nordica 24.

**POPLAR BLUFF**.—**FATERNAL OPERA HOUSE** (W. R. Hayes, mrs.): A Royal Slave co. 3. James O'Neill 6.

**MONTANA.**

**BROOKLYN.**—The Duke of Kilmore 2; good as and house. Peck's Jig Boy 10. Morris Drew 21. Sweet Clover May 7. A Foxy Tramp 16. Quincy Adams Sawyer 19. As You See It.

**CORNING.**—OPERA HOUSE (Wallace and Gilmore, manager and mgr.); H. J. Sternberg, res. mgr.); Irene Meyers in The Little Church Around the Corner 4; pleased fair audience. De Wolf Hopper 10. May Irwin 20.

**AMSTERDAM.**—OPERA HOUSE (George McConnell, prop. and mgr.); The Duke of Kilmore March 21; house and an excellent. Emma Bunting week 2; good business. Described at the Altar 2. Biggs 10. Hopkins in Happyland 19.

**YONKERS.**—MUSIC HALL (William J. Bright, mgr.); Dot Karsell co. 9-14; playing Night in Chinatown, Heart of Virginia, A Titled Outcast, The Moonshiners, and The Counterfeiter; pleased fair houses. Hunter Stock co. 9-14.

**ITHACA.**—LYCEUM (M. M. Gotzstadt, mgr.); Little Johnny Jones 2. Burr McIntosh 4. Sousa's Band 5. Simple Simon Simple 6. The Virginian 11. Happyland 14. Louis James in Virginia 20. Nancy O'Neill in Fires of St. John 21.

**COHOES.**—OPERA HOUSE (R. C. Game, mgr.); Robert L. Dunn (lecture) How Russia Lost 2; pleased fair audience. As Told in the Hills 5; fair business. May Irwin 12. Hopkins in Happyland 19.

**LYONS.**—MEMORIAL (Burt C. Ohmann, mgr.); Beauty Doctor 8. Parada (local) 17. 19-21. As Told in the Hills 18. Hadley's moving pictures 21.

**WELLSVILLE.**—BALDWIN (H. F. Sherman, lessee; Mark Graves, mgr.); The Beauty Doctor 2; full house; pleased.

**WARSAW.**—PARADE (D. M. Kaufman, mgr.); Described at the Altar 2; fair business; pleased. Neighborhood Watchers 19. Under Southern Skies 20.

**PENNY YAN.**—YATES' LYCEUM (H. E. Bell, mgr.); Described at the Altar March 29; fair performance and business. Sousa's Band 4.

**HARRIMAN.**—GRAND (Ben Schermer, mgr.); The Holy City 12.

#### NORTH CAROLINA.

**ASHEVILLE.**—GRAND (Gudger and Reynolds, mgrs.); Dora Thorne 4.—AUDITORIUM (W. F. Randolph, mgr.); Isle of Spice March 28; good audience; all delighted. Alice Nielsen in Don Pasquale 31; good house; pleased. Parson Sisters week 3 opened with in the Power of Love.

**GREENSBORO.**—GRAND (Charles T. Fuller, mgr.); Shepard's moving pictures March 27; excellent to good business. The Mummy and the Humming Bird 5.

**WINSTON-SALEM.**—ELKS' AUDITORIUM (W. J. Crosson, mgr.); The Mummy and the Humming Bird 4; excellent to fair business. Maid and the Mummy 16. Davis-Goodwin Stock co. 17-21.

**GRAFTON.**—GRAND (H. L. Haussman, mgr.); You Young March 28; good house; pleased.

#### NORTH DAKOTA.

**GRAND FORKS.**—METROPOLITAN (C. P. Walker, mgr.); Babes in Toyland March 28; good business; fair house; pleased. The Land of Nod 20. Sweet Clover East 4. Blanche Walsh 5. The Sleeping Beauty and the Beast 14. The County Chairman (local), amateur of City Library 16. Stetson's U. T. C. 17. Al. G. Field's Minstrels 19. Y. M. C. A. Lecture Course 20.

**JAMESTOWN.**—OPERA HOUSE (W. B. De Nault, mgr.); Paul Gilmore in Captain Debonnaire 2. Blanche Walsh in The Woman in the Case 7.

#### OHIO.

**URBANA.**—CLIFFORD (Edward Clifford, mgr.); Eugenie Blair in Oliver Twist March 27 pleased fair business. Miss Bob White 13.—ITEMS: Commentary to Raymond Hubbell, a local boy, who wrote Fantana, two carols of Urbana people, including Manager Clifford and wife. Press Agent Edward Hullinger, and your correspondent, went to Springfield 20 to see the opera. Harry McDargh, head stage carpenter of Fantana, was greeted by his home friends from Urbana.—Martin Gilbert spent Sunday with relatives he had never seen before.

WILLIAM H. MC GOWAN.

**DAYTON.**—VICTORIA (L. M. Boda, gen. mgr.; G. C. Miller, bus.-mgr.); Kyrie Believe in Rafferty March 31; good; fair business. Wizard of Oz 2; excellent business. Henrietta Crossman in Mary, Mary Quite Contrary 4; pleased; good house. John Drew in De Lancey 11. Little Giant in Devil's Dollars 12.—ADDITIONAL THEATRE (Gill Brothers); The Foxy Tramp 26-31; fair co.; big business. Clark-Urban co. in re-enact 2-7; fair co.; A Haughty Hero 9-11. A Show Girl 12-14.

**YOUNGSTOWN.**—PARK (Lee Norton, mgr.); The Bowery Newsgirl March 29; fair sized and pleased house. Holty Toly 31; with Harry Richards, a local man, in the cast; satisfied satisfactory business. Shadows of a Great City 2; drew well. Rose Melville in Six Hopkins 3; good performance. The Four Huntings 4; good to big house. Thomas Jefferson in Rip Van Winkle 6; canceled. The Eye Witness 9, 10. In Louisville 11. 12.—GRAND (T. E. Albright, mgr.); The Prince Chap 4; 5; excellent to large and appreciative business. Two Merry Tramps 6, 7.—ETTY (Joseph West, mgr.); Wine, Women and Song 2-7; good show; fair attendance. Knickerbockers 9-14.—ITEM: John Price is home for the Summer.

**MARION.**—GRAND (Charles E. Perry, mgr.); The Arrival of Kitty March 28; fair to light house. Uncle Josh Perkins 31; fair house. A Human Slave 6.—ITEMS: Manager Perry released the Grand 2 for five years. Among the unsuccessful bidders for the house were Frank Burt, Toledo, and Nixon and Zimmerman. Manager Perry will operate strictly independent, as before.—Manager Perry has also leased the Hotel Marion for a term of years; will change name to the Majestic and run it European plan in an up-to-date manner.

**LIMA.**—FAUROT OPERA HOUSE (E. F. Maxwell, mgr.); Bertha Galland in Sweet Kitty Bellairs March 28; excellent to capacity. The Land of Nod 20 pleased large house. Coon Hollow 21; good to fair business. Macrina Arbuscule in The County Chairman 3 pleased full house. Sweet Clover 4. The Wizard of Oz 5. Billy Kersands' Minstrels 7. Myrtle-Harder Stock co. 9-14. Oiga Nethersole in Sophie 17. A Bachelor's Romance (local) 18. My Wife's Family 19. Right Belle 20. Pauline Hall 20. As Told in the Hills 21.

**NEW PHILADELPHIA.**—UNION OPERA HOUSE (George W. Bowser, mgr.); The Last Rose of Summer March 26, with W. B. Patton as Dexter Hurley; excellent, to fine house. Great Eastern Band and R. P. O. Elks' Minstrels (local) 5, 6. The Kerry Fair 19. A Trip to Mars 26-28.—ITEMS: J. L. Springer joins the John Robinson Circus 7 and Harry Ackley joins the Hatch Carnival co.—Barnum and Bailey Circus exhibits here May 23.

**EAST LIVERPOOL.**—CERAMIC (Edward L. Moore, mgr.); Grace Orr Myers in The Fortune Teller March 20 pleased fair business. W. B. Patton in The Last Rose of Summer 31 pleased good business. Marie Fleming Stock co. week 2 opened to good business in Faerie Bean, followed by Carmen, Why He Divorced Her, Only a Country Girl, Working Girl's Wrong, Night in Chinatown, Eva Tanguay in The Sambo Girl 9.

**NEWARK.**—AUDITORIUM (Johnson and Matthews, mgrs.); W. B. Patton in The Last Rose of Summer March 26; fair house; pleased. Myrtle-Harder Stock co. opened week 2. Plays: The Devils of Paris, Sandy Bottom, The Belle of Richmond, The Slave Girl, At Pike's Peak, Old Sleuth, A Quaker Tragedy, A Fisherman's Daughter, and A Child of the Slums.

**SANDUSKY.**—GRAND (Singer and Smith, mgrs.); Bertha Galland in Sweet Kitty Bellairs March 29 pleased large audience. William Owen 20 did well. Arrival of Kitty 31; two performances; fair. Prince Chap 3 delighted large audience. Lewis Morrison, Faule 7. In the Land of Nod 4. Romance of Coon Hollow 9. When Johnny Comes Marching Home 11. Last Rose of Summer 14.

**STEUBENVILLE.**—GRAND (C. W. Maxwell, mgr.); The Fortune Teller March 28 pleased big house. The Metropolitan Burlesques 31; two good performances. The Last Rose of Summer 2 pleased fair audience. His Hopkins 5. Holty Toly 7. Vogel's Minstrels 9. His Last Dollar 10. Black Crook, Jr. 11. Little Johnny Jones 17. The Crown of Thorns 18. The Jeffersons 22.

**ZANESVILLE.**—WELLER (J. G. England, mgr.); The Land of Nod March 31 did well. Gus Sun's Minstrels 4; good house; pleased. The Tollers 7. John Drew 12. David Higgins in His Last Dollar 13. When Johnny Comes Marching Home 14; matinee. Oiga Nethersole in Sophie 20. Twentieth Century Optimum in moving pictures 5, 6, and daily matinee, did remarkably well.

**CANTON.**—GRAND (M. C. Barber, mgr.); The Myrtle-Harder co. March 29-31; good to big house now. Land of Nod 2. 3, 4; highly pleased. Shadows of a Great City 3; two performances to capacity. Metropolitan Burlesques 4; capacity. The Last Rose of Summer 5. Thomas Jefferson 5 canceled.

**FINDLAY.**—MARVIN (T. H. Cunningham, mgr.); The Land of Nod March 28 pleased good house. Drummer Boy of Shiloh (local) 29, 30 to good business. Othello (William Olson) 31; fair business. The County Chairman 4; good business; delighted. When Johnny Comes Home 7, matinee and night. My Wife's Family 11. Kerry Fair 14.

**BUCKLEY.**—OPERA HOUSE (V. R. Cheney, gen. mgr.); Oberlin Glee Club March 29 pleased large audience. My Wife's Family 20; good co. and business. Katherine Ridgeway 2; good. Billy Kersands' Min-

streets 4. Liberty M. P. et. I. matinee and night. W. B. Patton in The Last Rose of Summer 10.

**BOWLING GREEN.**—CHICHESTER (R. J. Ernst, mgr.); Berthas in Toyland March 31; good house. Local concert 29 pleased light house. David Harms 31; good show to good house. Arrival of Kitty 4. White Slave 7. Svengali 16-21.

**UPPER SANDUSKY.**—AUDITORIUM (R. N. McConnell, prop. and mgr.); William Owen in Orlie's Minstrels 27; excellent to fair patronage. My Wife's Family 31 delighted capacity. Billy Kersands' Minstrels 6. The Liberty moving pictures 9.

**CRESTLINE.**—OPERA HOUSE (George H. Beck, mgr.); Alton Packard March 26 pleased capacity. Billy Kersands' Minstrels 21 satisfied good business. Mrs. H. Wilson 5. Liberty moving pictures 6. Melville 10. John W. Vogel's Minstrels 16. Tim Murphy 24. Robert Edison in Strong Heart May 2.

**MARINETTA.**—AUDITORIUM (L. M. Lucia, mgr.); Babes in Toyland March 31; good audience and atmosphere. Babes in Toyland 6. Eva Tanguay 10. John W. Vogel's Minstrels 16. Tim Murphy 24. Robert Edison in Strong Heart May 2.

**CAMBRIDGE.**—COLONIAL (Hammond Brothers, mgr.); The Fortune March 27; fair. Eugene Blair in Oliver Twist 29 pleased small house. Two Merry Tramps 31; two good houses; pleased. David Higgins 12.

**ELYRIA.**—THEATRE (H. A. Dykeman, mgr.); Bertha Galland in Sweet Kitty Bellairs March 30 delighted a large audience. Land of Nod 4; good house; pleased. Lewis Morrison in Faust 5. Shadows of a Great City 7. Eyes Witness 12.

**POSTORIA.**—ANDES OPERA HOUSE (H. C. Campbell, mgr.); Babes in Toyland March 14 pleased good business. What Happened to Jones 19 pleased. Holty Toly 21. Girl of the Streets 23.

**M'CONNELLSVILLE.**—TWIN CITY OPERA HOUSE (Adams and Bain, mgrs.); Martha Philena Powell Concert March 30; fair. John W. Vogel's Minstrels 18.

**PIQUA.**—MAY'S OPERA HOUSE (Charles H. May, mgr.); The County Chairman March 31; good business; pleased. Henrietta Crossman 3; large audience; pleased.

**HAMILTON.**—JEFFERSON (Tom A. Smith, mgr.); The Friend to Be March 31; fair business; pleased. Bill B. Van in The Errand Boy 1; two big houses; pleased.

**ALLIANCE.**—OPERA HOUSE (J. C. Craven, mgr.); Two Merry Tramps 3; good business; pleased. The Midnight Express 23.

**POMEROY.**—OPERA HOUSE (A. V. Howell, mgr.); Texas Sweethearts March 16 pleased poor return date 21.

**CHICAGO JUNCTION.**—OPERA HOUSE (F. H. Layer, mgr.); Uncle Josh Perkins March 25; good house and attraction. Billy Kersands' Minstrels 5.

**WILMINGTON.**—OPERA HOUSE (D. De Voss, co. poor); Two Merry Tramps March 29; business good; one poor.

**URHICHSVILLE.**—CITY OPERA HOUSE (Elvin and Van Ostran, mgrs.); John W. Vogel's Minstrels 12.

#### OREGON.

**SALEM.**—GRAND (John F. Cordray, mgr.); My Wife's Family March 23; good house and co. Alberta Gallatin in Cousin Kate 27 pleased good business.

#### PENNSYLVANIA.

**ALLEGTON.**—LYRIC (Mishler and Worman, mgrs.); A Wife's Secret March 22; fair business; pleased. Sign of the Cross 23; general satisfaction.

As Told in the Hills, matinee and night. 24; fair business; good co. Williams and Walker in Abyssinia 26 drew good business. Bennett and Moulton No. 1 co. 27-31 drew fair business. Plays: The Girl from the New World, Faust, Shadowed Lives, The Fatal Coin, The Lyndon Bank Robbery, His Jealous Wife, Orphan, The Mask of Life, and Eddie the Orphan; as well received. Joshua Simpkins 2 to decidedly light business. Shepard's moving pictures 3; fair house; audience pleased. Kirk Brown's Stock co. 9-14 (except 11). Simple Simon Simple 11.

**WILKES-BARRE.**—NEBBITT (Harry Brown, mgr.); Rogers Brothers in Ireland March 29; good performance to big business. Has Ward in The Grafton 30; fair to good business. York State Folks 31; co. pleased good business. The Little Duchess 3; fair co. and business. William H. Crane in The American Lord 4. Sousa's Band 6. The Girl Patsy 7. Dunn's moving pictures 10. The Virginian 13.—GRAND (Harry Brown, mgr.); Confessions of a Wife 29-31; fair co.; big business. Clark-Urban co. in re-enact 2-7; fair co.; A Haughty Hero 9-11. A Show Girl 12-14.

**HARRISBURG.**—GRAND (Joseph Frank, local mgr.); Murray and Mackay Stock co. March 2-31; good business; pleased. At Piney Ridge 24; good co.

Ferdinand Graham Repertory co. week of 9-14.—LYCEUM (Joseph Frank, local mgr.); Rose Cecilia Shay in Paul Jones 30; fine business; pleased; Claire Glont, a local girl, filled the house with her friends. Rogers Brothers in Ireland to S. R. O. 31. Shepard's moving pictures 7. Girls Will Be Girls 9. The Yankee Comedy 10.

**GREENSBURG.**—ST. CLAIR (Frank Good, mgr.); Donnells in April 29; pleased among audience.

**READING.**—GRAND (Nathan Abbott, mgr.); The Convict's Daughter 2-4 pleased large audience.

**ACADEMY.**—ACADEMY (John D. Mishler, mgr.); Hull Moving Pictures co. March 30, 31. Bennett-Moulton co. week 2. Plays: His Jealous Wife, The Mask of Life, Girl from the New World, Faust, The Fatal Coin, Eddie the Orphan, Shadowed Lives, Lyndon Bank Robbery, and Mortal Enemies.

**CHARLIER.**—COYLE (Robert S. Coyle, mgr.); Donnelly and Hatchfield's Minstrels March 28 pleased good house. Coming of Ruth 29, 30 (local); to fair business. Dorothy Lewis Stock co. 2-7 opened to good business. Plays: Hearts of the Blue Ridge, A Woman's Victory, and Curse of Gold. Little Egypt 12. Empire Stock co. 18-21. Two Merry Tramps 24.

**NEW CASTLE.**—OPERA HOUSE (Jacob F. Genger, mgr.); Cook-Church co. March 26-31 closed week with Colleen Bawn, Little Red Riding Hood, and Game of Hearts; fair business and co. Sevenals 2; good performance and business. The Virginian 12. Cornell Stock co. 9, 10, 12-14. Little Johnny Jones 11 (return).

**NORRISTOWN.**—GRAND (M. Bels, lessee; G. M. Southwell, mgr.); A Foxy Tramp March 22; fair business; co. fair. Scenes from Russian-Japanese War 23 pleased two large audiences. No Mother to Comfort Her 24; good business; pleased. T. M. C. A. 25 pleased large audience. Darkest South 4; fair business. New York by Night 6. Under Southern Skies 7.

**TARENTUM.**—TARCO OPERA HOUSE (T. N. Gummer, mgr.); Cornell Stock co. 2-4; good nights' engagement 2 in The Princess of Patience to the King 25; good business. Svengali 26. Donnelly and Hatchfield's Minstrels 7. Two Merry Tramps 10. Romeo and Juliet 14. Porter J. White's Faust 17. Holty Toly 21. The Confederate Spy (local) 24. Human Hearts 27.

**LANCASTER.**—FULTON OPERA HOUSE (C. A. Kecker, mgr.); Menougas March 26-31 pleased fair returns. Aborn co. in Robin Hood 5; fair co. and business. Lillian Blauvelt co. in The Rose of the Alabamas 6 (return). The Great Lafayette on 7. Thou Shall Not Kill 10. Babes in Toyland 12. Modern Jones 13.

**SHARON.**—MORGAN GRAND (M. Reis, lessee; G. B. Swartz, res. mgr.); Bowery Newsgirl March 26-31; good business. Playing Through Georgia 26; splendid; to fair house. Four Hunting in the Pool House 4; fair; in small house. Rose Melville in Six Hopkins 5. Human Hearts 7. The Virginian 9. Little Johnny Jones 10.

**TARENTUM.**—TARCO OPERA HOUSE (T. N. Gummer, mgr.); Cornell Stock co. 2-4; good nights' engagement 2 in The Princess of Patience to the King 25; good business. Svengali 26. Donnelly and Hatchfield's Minstrels 7. Two Merry Tramps 10. Romeo and Juliet 14. Porter J. White's Faust 17. Holty Toly 21. The Confederate Spy (local) 24. Human Hearts 27.

**OIL CITY.**—VERBECK (G. H. Verbeck, mgr.); Girls Will Be Girls March 29 pleased good house. Beauty Doctor 31; fair business and performance. Erwood (magician) 4; small house. Human Hearts 6. White's Faust 7. Svengali 9-14. Paula Edwards in Princess Beggar 9. Human Hearts 11. Eva Tanguay 12. Prince Chap 13. The Show Girl 23. The Office Boy 30.

## DATES AHEAD

*Messengers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.*

*DRAMATIC COMPANIES*

- DRAMATIC COMPANIES.**

A PUNCH OF KEYS (Geo. Bothner, mgr.): Hamilton, Ont., April 10; London 11; Chatham 12; St. Thomas 13; Stratford 14.

A CROWN OF THORNS (Phil Hunt, mgr.): Jersey City, N. J., April 9-14; Alteona, Pa., 16; East Liverpool, O., 17; Steubenville 18; Columbus 19-21.

A HOMESPUN HEART (Frank G. King, mgr.): Greenfield, Ind., April 10; Fontanelle 11; Villisca 12; Afton 13; Creston 14; Council Bluffs 15; Shenandoah 16; Corning 17; Red Oak 18; Carson 19; Malvern 20; Lincoln, Neb., 21; Wilbur 22.

A HUMAN SLAVE (Don Macmillan, mgr.): Toledo, O., April 15-18; Pontiac, Mich., 19; Flint 21.

A JOLLY AMERICAN TRAMP (H. P. Franklin, mgr.): Atchison, Kan., April 10; Lincoln, Neb., 14.

A PAIR OF COUNTRY KIDS (C. J. Smith, mgr.): Chicago, Ill., April 8-14.

A RACE FOR LIFE (P. H. Sullivan Amusement Co., mgr.): Washington, D. C., April 9-14; Philadelphia, Pa., 16-21.

A RAGED HERO (De Cordova and Rhodes, mgrs.): Wilkes-Barre, Pa., April 9-11; Scranton 12-14.

A ROMANCE OF COON HOLLOW (A. C. Allen, mgr.): Cincinnati, O., April 8-14; Waynesburg, Pa., 16; Harrisburg 19-21.

A ROYAL SLAVE (West; Gordon and Bennett, props.; E. T. Stetson, mgr.): Monticello, Ill., April 16; Bloomington 17; Pontiac 12; Ottawa 13; Streator 14; Aurora 16; De Kalb 17; Seymour 18; Dixon 19; Morris 20; Clinton, Ia., 21.

A ROYAL SLAVE (North; Gordon and Bennett, props.; Fred Miller, mgr.): Madisonville, Ky., April 16; Earlenton 12; Russellville 13; Bowling Green 14; Glasgow 16; Horse Cave 17; Lebanon 20; Stanford 21.

A ROYAL SLAVE (East; Gordon and Bennett, props.; C. W. Roberts, mgr.): Medina, N. Y., April 10; Albion 11; Sodus 12; Fulton 13; Oswego 14; Canandaigua 16; Rome 17; Lowville 18; Gouverneur 21.

A THOROUGHBRED TRAMP (Elmer Walters, mgr.): Seattle, Wash., April 8-14.

AN ARISTOCRATIC TRAMP (B. S. E. Lester, mgr.): Ashland, Wis., April 10; Phillips 12; Tomahawk 13; Shingleader 14; Wausau 15; Merrill 16; Neillsville 17; Merrill 18.

ACROSS THE PACIFIC (C. E. Blaney Amusement Co., mgr.): Boston, Mass., April 9-14; New York city 16-21.

ADAMS, MAUDE (Charles Frohman, mgr.): New York city Nov. 2—indefinite.

ALDRICH, CHARLES T. (A. H. Woods, mgr.): New Orleans, La., April 9-14; Memphis, Tenn., 16-21.

ALLEN, VIOLA (Charles W. Allen, mgr.): Birmingham, Ala., April 10; Atlanta, Ga., 11-12; Chattanooga, Tenn., 13; Nashville 14; St. Louis, Mo., 16-21.

ARIZONA (David J. Samuels, mgr.): Cincinnati, O., April 9-14.

AS TOLD IN THE HILLS (W. F. Mann, mgr.): Palmyra, N. Y., April 10; Newark 17; Lyons 18; Medina 19; Lockport 20; Niagara Falls 21.

AT PINKEY RIDGE (M. G. Hirsch, mgr.): Brooklyn, N. Y., April 9-14.

BATES, BLANCHE (David Belasco, mgr.): New York city Nov. 14—indefinite.

BEFORE AND AFTER (Robt. Hunter, mgr.): Pittsburgh, Pa., April 9-14.

BEHIND THE MASK (W. B. Lawrence, mgr.): Boston, Mass., April 9-14.

BEILA, DIGBY: Chicago, Ill., April 2-14.

BEN HUE (Klaw and Erlanger, mgr.): Lowell, Mass., April 9-14; Providence, R. I., 16-21.

BEN OF BROKEN BOW: Columbus, O., April 9-11; Toledo 12-14; Chicago, Ill., 15-May 5.

BIG HEARTED JIM (Kluit and Gamble, props.; Frank Gazzola, mgr.): Ottawa, Can., April 9-11; Rockville 12; Kingston 13; Peterboro 14; Montreal 16-21.

BLAZER, HARRY CLAY (W. W. Wooffolk, mgr.): Brooklyn, N. Y., April 9-14; Philadelphia, Pa., 16-21.

BROWN OF HARVARD (Henry Miller, mgr.): New York city Nov. 2—indefinite.

BURGESS, PHIL (David Tavers, mgr.): Biddulph, Ma., April 10; Tacoma, N. W., 11; Concord 12; Franklin 13; New Haven 14; Albany, N. Y., 16, 17; Cohoes 18; Albany 19-21.

CAMILLERI (H. Combs, mgr.): Rochester, Minn., April 10; Plain 11; Chatsfield 12; Pine Island 12; Zumbrota 14; Dodge Centre 15.

CARTER, MRS. LUCILLE (David Belasco, mgr.): Chicago, Ill., March 20-April 21.

CHARLTON, AUNT (W. N. Lawrence, mgr.): New York city Nov. 19—indefinite.

CHICKENS (Samuel Gardner, mgr.): Hamilton, Ont., April 12; London 14; Toronto 16-21.

CHINATOWN CHARLES (A. J. Woods, mgr.): Pittsburgh, Pa., April 9-14; Brooklyn, N. Y., 16-21.

CONFESSIONS OF A WIFE (A. H. Woods, mgr.): New York city April 9-14.

COUNIN LOUISA: Boston, Mass., April 23—indefinite.

CHORMAN, HENRIETTA (Maurice Campbell, mgr.): Kansas City, Mo., April 10-21.

DALY, ARNOLD (Shubert Brothers, mgr.): Philadelphia, Pa., April 9-14.

DANGERS OF WORKING GIRLS (A. H. Woods, mgr.): Indianapolis, Ind., April 12-14.

DESTITUTED AT THE ALTAR (Richard R. Fisher, mgr.): Indianapolis, Ind., April 10; Turner's Falls, Mass., 11; Springfield 12-14; Holyoke 15-18; Manchester, N. H., 19-21.

DIXIE, HENRY E. (W. N. Lawrence, mgr.): Philadelphia, Pa., April 10-21.

DORA THORNE (A: Rowland and Clifford, props.): Fayetteville, Tenn., April 10; Tallahassee 11; Shreveville 12; South Pittsburg 13; Chattanooga 14.

DORA THORNE (B: Rowland and Clifford, props.): Hampton, Ia., April 10; Mason City 11; Osage 12; Charles City 13; Des Moines 14; New Hampton 15; West Union 17; Clarksville 18; Waverly 19; Manchester 20; Dubuque 21.

DORA THORNE (E: Rowland and Clifford, props.): Centreville, Ia., April 11; Albia 12; Oskaloosa 13; Ottumwa 14.

D'ORSAY, LAWRENCE (Daniel Frohman, mgr.): New York city March 5—indefinite.

DREW, JOHN (Charles Frohman, mgr.): Springfield, O., April 10; Dayton 11; Zanesville 12; Youngstown 13; Wheeling, W. Va., 14; Pittsburgh, Pa., 16-21.

EDDISON, ROBERT (Henry C. Harris, mgr.): Brooklyn, N. Y., April 9-12; Washington, D. C., 16-21.

EMERY, EDWIN T. (C. E. Cooke, mgr.): Omaha, Neb., April 9-11; Sioux City 12; Tunkhah, S. D., 13; Mankato, Minn., 14; Minneapolis 16-18; St. Paul 19-21.

PAST LIFE IN NEW YORK (A. H. Woods, mgr.): Philadelphia, Pa., April 9-14.

FAUST (Porter J. White's; Miss Verne, mgr.): Alliance, O., April 10; Salineville 11; Minerva 12; Beaver Falls, Pa., 14; Youngstown, O., 16; Warren, Pa., 17; Vandalia 18.

FAVERSHAM, WILLIAM (Lichter and Co., mgr.): New York city, Oct. 25-April 28.

FIGHTING FATE (Wm. Ryno, mgr.): Richmond, Va., April 9-14.

FINKE, MRS. AND THE MANHATTAN COMPANY (Harrison Grey Fiske, mgr.): New York city April 2-21.

FRANKENFIELD, LAURA (Louie A. Gilson, mgr.): Denver, Col., April 8-14; Victor 16; Rockford 17; Las Animas 19; La Junta 20; Pueblo 21.

GALLATIN, ALBERTA (Sweetie, Shipman and Co., mgr.): Bellington, Wash., April 10; Anacortes 11; Everett 12; Ellensburg 13; North Yakima 14; Sprague 17; Ocear d'Alene 18; Spokane 19, 20; Wallace, Idaho, 21.

GALLOPS: Philadelphia, Pa., April 16-22.

GEORGE, GRACE (William A. Brady, mgr.): Baltimore, Md., April 8-14; Montreal, Can., 16-21.

GILMORE, BARNEY (Bavin and Nicolai, mgrs.): Richmond, Va., April 16-21.

GILMORE, PAUL (Jules Murry, mgr.): Ishpeming, Mich., April 10; Marquette 11; Marinette, Wis., 12; Goshen 13; Madison 14; Racine 15; Fond du Lac 16; Eau Claire 17; Winona, Minn., 18; Faribault 19; Mankato 20; La Crosse, Wis., 21.

GRIFFITH, JOHN (E. P. Phillips, mgr.): Peoria, Ill., April 11; Kewanee 12; Princeton 13; Mendota 14.

HALL, HOWARD (Henry Person, mgr.): Providence, R. I., April 9-14; New York city 16-21.

HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): Memphis, Tenn., April 10, 11; Jackson 12; Nashville 13.

HANS HANSON (James T. McAlpin, mgr.): Fairview, U. S., April 10; Mount Pleasant 11; Marion City 12; Salina 13; Richfield 14; Mantz 15, 17; Marion 18; Nephi 19; Provo City 20; Mamm 21.

HARRIGAN, EDWARD: Washington, D. C., April 9-14.

HAPPY HOOLIGAN'S TRIP AROUND THE WORLD (Geo. Pettengill, mgr.): New York city April 8-14.

WILMINGTON, Del., 16-18; Atlantic City, N. J., 19-21; HENDRICKS, BEN (Wm. Gray, mgr.): Mount Vernon, Wash., April 10; Westminster, B. C., 11; Mineola, Wash., 12; Bellington 13; Anacortes 14; Olympia 16; Bremerton 17; Montesano 18; Vancouver, B. C., 19; The Dalles, Ore., 20; Pendleton 21.

HIS ONLY SON (F. T. Wallace, mgr.): Montreal, Can., April 8-14.

HITCHCOCK, RAYMOND (The Galloper; Henry W. Savage, mgr.): Philadelphia, Pa., April 2-14.

HOOLIGAN IN NEW YORK (France and Brown, props.): Chicago, Ill., April 8-14; Toledo, O., 16-21; HOW BAXTER BUTTED IN (Vance and Sullivan Co., mgrs.): Cleveland, O., April 9-14; Chicago, Ill., 15-21.

HUMAN HEARTS (Eastern; Geo. Goetz, mgr.): New York city April 8-14; Philadelphia, Pa., 16-21.

HUMAN HEARTS (Southern; Jay Simons, mgr.): Uniontown, Pa., April 11; Canonsburg 12; Waynes-

JAMES, LOUIS G. J. (Colman, mgr.): Peterboro, Conn., April 14; Kingston 14; Utica, N. Y., 16; Oswego 17; Auburn 18; Elmira 19; Ithaca 20; Scranton, Pa., 21.

JEFFREYS, ELLIS (Lichter and Co., mgr.): Toronto, Can., April 9-14.

JERRY FROM KERRY (Parsons and Ferry, mgrs.): Macon, Mo., April 10; Galesburg, Ill., 11; Galva 12; Kewanee 13; La Salle 14; Spring Valley 15; Fairbury 16; Watonga 17; Hooperston 18; Attica, Ind., 19; Crawfordville 20; Lebanon 21.

JULIE BON BON (Shubert Brothers, mgr.): New York city April 9-14.

KALICH, REBECCA (Harrison Grey Fiske, mgr.): Utica, N. Y., April 10; Buffalo 11; Buffalo 12; Governor 13; Malone 16; Rose's Point 17; St. John, Can., 18; Sherbrooke 19, 21; Hinchin 20; Ottawa 21.

THE GREAT LOVE (W. N. Lawrence, mgr.): New York city March 28-April 14.

THE HEIR TO THE HOODLA (Kirke La Shelle Co., mgr.): Portland, Ore., April 9-11; Seattle, Wash., 12-14; Victoria, B. C., 16; Vancouver 17, 18; Bellingham, Wash., 19; Everett 20; Tacoma 21.

THE HOLY CITY (Cast; Gordon and Bennett, pros.; Edward Taylor, mgr.): Worcester, N. Y., April 10; Louisville 11; Herkimer 12; Governor 13; Malone 16; Rose's Point 17; St. John, Can., 18; Sherbrooke 19, 21; Hinchin 20; Ottawa 21.

THE IRISH PAWNBROKERS (Mac; and Spears, mgr.): Bideford, Me., April 10.

THE KING OF THE OPIUM RING (Wm. Boddy, mgr.): Jersey City, N. J., April 9-14.

THE LION AND THE MOUSE (Henry B. Harris, mgr.): San Francisco, Cal., April 9-14.

THE LION AND THE MOUSE (Henry B. Harris, mgr.): New York city Nov. 20—indefinite.

THE LITTLE GRAY LADY (Maurice Campbell, mgr.): Baltimore, Md., April 9-14.

THE LITTLE HOMESTRAD (Wm. Macaulay, mgr.): Mendota, Ill., April 10; Rochelle 11; Rockford 12; Elgin 13; Joliet 14; Hammond, Ind., 15; Woodstock 16, 17; Sterling 20; Moline 22.

THE MISSOURI GIRL (Cast; Fred Raymond's): Slatington, Pa., April 11; Freehold 16; Mt. Carmel 17; Shamokin, Pa., 18; Lansford 19; Tamaqua 20; East Stroudsburg 21.

THE MISSOURI GIRL (West; Fred Raymond's): Kansas City, Mo., April 8-14; St. Louis 15-21.

THE MOONSHINER'S DAUGHTER (Roy Kingston, mgr.): Rock Springs, Wyo., April 23; Green River 24.

THE NIGHT BEFORE CHRISTMAS: Philadelphia, Pa., April 9-14.

THE NINETEEN AND NINE (Chas. T. Young, mgr.): Grand Rapids, Mich., April 8-11.

THE OLD CLOTHES MAN (Dave Seymour, mgr.): Paterson, N. J., April 16-18; Middletown, N. Y., 19; Cohoes 20.

THE OLD HOMESTEAD (F. Dennis Thompson, mgr.): Newport News, Va., April 10; Wilmington, Del., 11; Trenton, N. J., 12; Idell 13; Plainfield 14, Newark 16-21.

THE OPTIMIST: Washington, D. C., April 16-21.

THE PRINCE CHAP (Walter N. Lawrence, mgr.): Titusville, Pa., April 10; Oil City 17; Butler 18; Uniontown 19; Steubenville, O., 21.

THE PRINCE OF INDIA (Klaw and Erlanger, mgrs.): Pittsburgh, Pa., April 2-14; Baltimore, Md., 16-28.

THE REDSKIN (Wm. A. Brady, mgr.): Washington, D. C., April 9-14.

THE SCOUTS' REVENGE (W. H. Rice, mgr.): Lamphere, Tex., April 10; Beloit 11; Cameron 12; Caldwell 13; Nevaosa 14.

THE VIRGINIAN (Kirke La Shelle Co., mgr.): Rochester, N. Y., April 10; Ithaca 11; Elmira 12; Wilkes-Barre, Pa., 13; Scranton 14; Johnstown 16; Altoona 17; Harrisburg 18; York 19; Lancaster 20; Wilmington, Del., 21.

THE WALLS OF JERICHO (J. K. Hackett, mgr.): Boston, Mass., April 9-21.

THURSTON, ADELAIDE (Francis Hope, mgr.): Rockford, Ill., April 16; Belvidere 17; Dowagiac, Mich., 19; Jackson 20; Lansing 21; Port Huron 22.

THREOTT, VIRGINIA DREW (Joe Shipman, mgr.): Jefferson City, Mo., April 10; Fulton 11; Mexico 12; Louisiana 13; Hannibal 14; St. Louis 15-21.

TURNER, WILLIAM H. (Quiles Cahn, mgr.): Milwaukee, Wis., April 9-14.

TWO MEARY TRAMPS (McVean and Veltz, mgrs.): Trenton, N. J., April 10; Leechburg 11; Vandergrift 12.

UNCLE JOSH PERKINS (Western; H. H. Frantz, prop.;) Otterbein, Ind., April 10; Crawfordsville 11; Lebanon 12; Dame 13; Terre Haute 14; Chicago, Ill., 15-21.

UNCLE SI HASKINS (C. S. Primrose, mgr.): DuBois, Pa., April 14; Guttenberg 15; McGregor 16; Prairie du Chien, Wis., 17.

UNCLE TOM'S CABIN (Beacher's): Naepawa, Man., April 10; Minnesota 11; Yorkton 12; Bluewater 13; Surtle 14.

UNCLE TOM'S CABIN (Al. W. Martin's): Ed S. Martin, mgr.: New York city April 9-14; Pittsburgh, Pa., 15-21.

UNCLE TOM'S CABIN (Stetson's; Grant Lane, mgr.): Ware, Mass., April 10; Northampton 11; Holyoke 12; Springfield 24.

UNDER SOUTHERN SKIES (Eastern; Harry Doel Parker, mgr.): Waterstown, N. Y., April 10; Penn Yan 11; Newark, N. J., 12; Soho 20; Palmyra 21.

WALSH, BLANCHE (Waggoner and Kemper, mgrs.): Butte, Mont., April 10, 11; Anaconda 12; Spokane, B. C., 14; Seattle 15-18; Tacoma 19, 20; Victoria, B. C., 21.

WARPFIELD, DAVID (David Belasco, mgr.): New York city Sept. 2—indefinite.

WHAT HAPPENED TO JONES (N. L. Jelenka, mgr.): New York city April 9-14; Springfield, Mass., 16-18; New Haven, Conn., 19-21.

WHAT THE BUTLER SAW: New York city April 10—indefinite.

WHEELOCK, JOSEPH (Charles Frohman, mgr.): Washington, D. C., April 16-21.

WHEN LONDON SLEEPS (Geo. Wilton, mgr.): Chicago, Ill., April 13-21.

WHEN THE WORLD SLEEPS (Mittenhal Brothers, prop.): Kansas City, Mo., April 15-21.

WHITE, FORTÉ J. (Howland and Clifford, mgrs.): Cortland, N. Y., April 10; Auburn 11; Oswego 12; Watertown 14.

WHITE GIRLS LEAVE HOME (Vance and Sullivan, mgrs.): New York city April 16-21.

WILLARD, E. B. (Chas. A. Moore, mgr.): Milwaukee, Wis., April 9-14; Chicago, Ill., 16-28.

WILLIAMS, LOTTE (H. H. Mitchell, mgr.): Toronto, Ont., April 9-14.

WILSON, FRANCIS (Chas. Frohman, mgr.): New York city March 6—indefinite.

WORKE, R. (E. Forrester, mgr.): Cincinnati, O., April 15-21.

YORKIE AND ADAMS (E. B. Forrester, mgr.): Cincinnati, O., April 15-21.

YOUNG BUFFALO: Camden, N. J., April 12-14; Norfolk, Va., 16-21.

**STOCK COMPANIES.**

ACADEMY OF MUSIC: Lowell, Mass.—indefinite.

AKEE (Ed. F. Albee, prop.): Pawtucket, R. I., Sept. 4—indefinite.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.

ALHAMBRA: San Francisco, Cal.—indefinite.

BALDWIN-MELVILLE: New Orleans, La., Sept. 3—indefinite.

REGG'S STOCK: Phoenixville, Ariz.—indefinite.

BELASCO (Belasco and Mayer, mgrs.): Los Angeles, Calif., Aug. 28—indefinite.

BLUJOU: Montreal, Can.—indefinite.

BISHOP'S PLAYERS: Oakland, Calif.—indefinite.

BISHOP'S: San Francisco, Cal.—indefinite.

BOWDIN SQUARE THEATRE: Boston, Mass.—indefinite.

BUFFINGTON STOCK (D. R. Buffington, mgr.): New Bedford, Mass., Oct. 2—indefinite.

BURBANK: Los Angeles, Calif.—indefinite.

BURKE, J. FRANK (Burke and Barry, mgrs.): Fall River, Mass., April 12—indefinite.

BUSH TEMPLE: Chicago, Ill.—indefinite.

CALUMET: South Chicago, Ill.—indefinite.

CALUMET: South Chicago, Ill.—indefinite.

CASTLE POWERS (G. A. Powers, mgr.): Mansfield, Ohio, Dec. 4—indefinite.

CASTLE SQUARE: Boston, Mass.—indefinite.

CENTRAL (Belasco and Mayer, mgrs.): San Francisco, Calif.—indefinite.

DARCY AND SPACKS: Philadelphia, Pa., Sept. 4—indefinite.

EMPIRE THEATRE: Boston, Mass., Sept. 4—indefinite.

IRVING PLACE THEATRE (H. Conried, mgr.): New York city—indefinite.

LIVINGSTONE: Detroit, Mich.—indefinite.

LYCEUM: Troy, N. Y.—indefinite.

LYCEUM: Brooklyn, N. Y.—indefinite.

MARLOWE: Chicago, Ill., Sept. 4—indefinite.

MOROS (J. H. Moore, mgr.): Rochester, N. Y., Sept. 10—indefinite.

NEW GRAND THEATRE: Salt Lake, U.—indefinite.

NEW PEOPLE'S (Fred Conrad, mgr.): Chicago, Ill., Sept. 4—indefinite.

THE EYE WITNESS (Lincoln J. Carter, mgr.): Youngstown, O., April 9, 10; Akron 11; Myrtle 12; South Bend, Ind., 14; Chicago, Ill., 15-28.

THE FACTORY GIRL (Chas. A. Moore, mgr.): Louisville, Ky., April 9-14; Chicago, Ill., 15-21.

THE COLLEGE WIDOW (Eastern; Henry W. Savage, mgr.): New York city April 2—indefinite.

THE COLLEGE WIDOW (Western; Henry W. Savage, mgr.): Chicago, Ill., March 10—indefinite.

THE CONVIOT'S DAUGHTER (Nick Wagner, mgr.): New York city April 9-14.

THE COUNTY CHAIRMAN (Eastern; Joe E. Lachette, mgr.): Flint, Mich., April 10; Jackson 11; Kansas City, Mo., 15-21.

THE COUNTY CHAIRMAN (Western): Chicago, Ill., April 2-14; Kansas City 11; St. Louis 12; Wichita 13; Tulsa 14; Oklahoma City 15; Fort Worth 16; Dallas 17; San Antonio 18; Houston 19; New Orleans 20; Mobile 21; New Orleans 22.

THE CLANSMAN (Western; Geo. H. Brennan, mgr.): Kansas City, Mo., April 8-11; St. Louis 12-15; Davenport 16; Des Moines 17; Marshalltown 18; Mankato, Minn., 21; Waterloo 22; Fort Dodge 23; Cedar Rapids 24; Sioux City 25; Sioux City 26; Sioux City 27; Sioux City 28; Sioux City 29; Sioux City 30; Sioux City 31; Sioux City 32; Sioux City 33; Sioux City 34; Sioux City 35; Sioux City 36; Sioux City 37; Sioux City 38; Sioux City 39; Sioux City 40; Sioux City 41; Sioux City 42; Sioux City 43; Sioux City 44; Sioux City 45; Sioux City 46; Sioux City 47; Sioux City 48; Sioux City 49; Sioux City 50; Sioux City 51; Sioux City 52; Sioux City 53; Sioux City 54; Sioux City 55; Sioux City 56; Sioux City 57; Sioux City 58; Sioux City 59; Sioux City 60; Sioux City 61; Sioux City 62; Sioux City 63; Sioux City 64; Sioux City 65; Sioux City 66; Sioux City 67; Sioux City 68; Sioux City 69; Sioux City 70; Sioux City 71; Sioux City 72; Sioux City 73; Sioux City 74; Sioux City 75; Sioux City 76; Sioux City 77; Sioux City 78; Sioux City 79; Sioux City 80; Sioux City 81; Sioux City 82; Sioux City 83; Sioux City 84; Sioux City 85; Sioux City 86; Sioux City 87; Sioux City 88; Sioux City 89; Sioux City 90; Sioux City 91; Sioux City 92; Sioux City 93; Sioux City 94; Sioux City 95; Sioux City 96; Sioux City 97; Sioux City 98; Sioux City 99; Sioux City 100; Sioux City 101; Sioux City 102; Sioux City 103; Sioux City 104; Sioux City 105; Sioux City 106; Sioux City 107; Sioux City 108; Sioux City 109; Sioux City 110; Sioux City 111; Sioux City 112; Sioux City 113; Sioux City 114; Sioux City 115; Sioux City 116; Sioux City 117; Sioux City 118; Sioux City 119; Sioux City 120; Sioux City 121; Sioux City 122; Sioux City 123; Sioux City 124; Sioux City 125; Sioux City 126; Sioux City 127; Sioux City 128; Sioux City 129; Sioux City 130; Sioux City 131; Sioux City 132; Sioux City 133; Sioux City 134; Sioux City 135; Sioux City 136; Sioux City 137; Sioux City 138; Sioux City 139; Sioux City 140; Sioux City 141; Sioux City 142; Sioux City 143; Sioux City 144; Sioux City 145; Sioux City 146; Sioux City 147; Sioux City 148; Sioux City 149; Sioux City 150; Sioux City 151; Sioux City 152; Sioux City 153; Sioux City 154; Sioux City 155; Sioux City 156; Sioux City 157; Sioux City 158; Sioux City 159; Sioux City 160; Sioux City 161; Sioux City 162; Sioux City 163; Sioux City 164; Sioux City 165; Sioux City 166; Sioux City 167; Sioux City 168; Sioux City 169; Sioux City 170; Sioux City 171; Sioux City 172; Sioux City 173; Sioux City 174; Sioux City 175; Sioux City 176; Sioux City 177; Sioux City 178; Sioux City 179; Sioux City 180; Sioux City 181; Sioux City 182; Sioux City 183; Sioux City 184; Sioux City 185; Sioux City 186; Sioux City 187; Sioux City 188; Sioux City 189; Sioux City 190; Sioux City 191; Sioux City 192; Sioux City 193; Sioux City 194; Sioux City 195; Sioux City 196; Sioux City 197; Sioux City 198; Sioux City 199; Sioux City 200; Sioux City 201; Sioux City 202; Sioux City 203; Sioux City 204; Sioux City 205; Sioux City 206; Sioux City 207; Sioux City 208; Sioux City 209; Sioux City 210; Sioux City 211; Sioux City 212; Sioux City 213; Sioux City 214; Sioux City 215; Sioux City 216; Sioux City 217; Sioux City 218; Sioux City 219; Sioux City 22

# ROBERT A. BRUNTON

## Scenic Artist and Stage Decorator.

AT LIBERTY after May 15th.

COLONIAL THEATRE, Cleveland, O.

**COHAN**, GEORGE M. (Sam H. Harris, mgr.); New York city Feb. 12—indefinite.  
**DANIELLE**, FRANK (C. B. Dillingham, mgr.); Wilkes-Barre, Pa., April 16; Williamsport, Pa., 17; Elmira, N.Y., 18; Buffalo 19-21; London, Can., 22.  
**ENGLISH GRAND OPERA** (Henry W. Savage, mgr.); Indianapolis, Ind., April 10, 11; Louisville, Ky., 12-14; Milwaukee, Wis., 15-21.  
**FANTASMA** (Sam S. and Lee Shubert, mgr.); Milwaukee, Wis., April 9-14; Chicago, Ill., 15—indefinite.  
**FANTASMA** (Hanson Brothers, mgr.); Jackson, Mich., April 12.  
**FELIX, LEW**; Newark, N. J., April 16-21; Philadelphia, Pa., 22-25 May 5.  
**FOURTY-FIVE MINUTES FROM BROADWAY** (Klaw and Erlanger, mgr.); Boston, Mass., April 2-21.  
**FRANCHE OPERA**; New Orleans, La.—indefinite.  
**GAY NEW YORK** (Walter Moore, mgr.); St. Louis, Mo., April 8-14.  
**GIRES WILL BE GIRLS** (W. A. Brady, mgr.); Scranton, Pa., April 10; Lock Haven, 11; Williamsport, 12; Chambersburg, 13; York, 14; Lancaster, 15; Reading, 17; Hanover, 18; South Bethlehem, Pa., 19; Wilkes-Barre, 20; Bridgeton, N. J., 21.

**GRACIE, LULU** (Charles B. Dillingham, mgr.); Louisville, Ky., April 10, 11; Dayton, O., 12; Columbus, 13, 14; Cincinnati 15-21.  
**HERALD SQUARE OPERA**; Fayetteville, N. C., April 10; Goldsboro, N. C., 11; Kinston 12; Greenville, 13, 14; Newbern, N. C., 15, 17; Wilson 18; Rocky Mount 19; Tarboro 20; Soldiers' Home, Hampton, Va., 21.

**HUMPTY DUMPTY** (Klaw and Erlanger, mgr.); New York city March 12—indefinite.

**HUNTINGTON, THE FOUR** (Harry Dull, mgr.); Waynesburg, Pa., April 10; Washington 11; Wheeling, W. Va., 12-14; Clarksville 15; Fairmont 17; Morgantown 18; Johnston, Pa., 19; Altoona 21.

**KOLE AND DILL** (Charles L. Young, mgr.); Cedar Rapids, Ia., April 10; Davenport 11; Burlington 12; Moline, Ill., 13; Rock Island 14; Clinton, Ia., 15; Omaha, Neb., 22-25.

**LAND OF NOB** (A. G. Deakins, mgr.); Detroit, Mich., April 9-14; Chicago, Ill., 15—indefinite.

**LITTLE JOHNNY JONES** (Eastern; Sam H. Harris, mgr.); Jamestown, N. Y., April 9-14; Sharon, Pa., 16; New Castle 11; Youngstown, O., 12; Canton 13; Akron 14; East Liverpool 16; Steubenville 17; Parkersburg, W. Va., 18; Clarksburg 19; Fairmont 20; Morgantown 21.

**MCFADEEN'S FLATS** (Thomas R. Henry, mgr.); New Haven, Conn., April 9-11; Paterson, N. J., 12-14; Atlantic City 15-18.

**MANTELL, MARY**; ENGLISH OPERA (F. De Bandis, mgr.); Port Wayne, Ind., April 15; South Bend 16; Geneva 17; Battle Creek, Mich., 18; Lansing 19; Ypsilanti 20; Saginaw 21.

**MR. HILL AND I** (Edwin J. Cohn, mgr.); Pittsburgh, Pa., April 9-14.

**METROPOLITAN GRAND OPERA** (Heinrich Conried, mgr.); St. Louis, Mo., 9-11; Kansas City 12-14; San Francisco, Cal., 23-28.

**MISS BOB WHITE** (F. G. Nixon Nirdlinger, mgr.); Tuscola, Ill., April 10; Crawfordsville, Ind., 11; Lebanon 12; Toledo, O., 12-15; Dayton 19-21.

**MONTANA, THE FOUR** (Peter G. Williams, mgr.); Rochester, N. Y., April 16-18; Syracuse 19-21.

**NEIGHBORLY NEIGHBORS** (Frank W. Nason, mgr.); Lock Haven, Pa., April 10; Renovo 11; Austin 12; Conqueror 13; Galeton 14; Friendship, N. Y., 15; Nunda 17; Perry 18; Warsaw 19; Batavia 20; Le Roy 21.

**NEW YORK OPERA** (Frank V. French, mgr.); St. John, N. B., April 9-14.

**PAUL JONES OPERA** (John H. Garrison, mgr.); Washington, D. C., April 9-14; Baltimore, Md., 15-21.

**PROGY FROM PARIS** (Madison Corey, mgr.); New York city April 16-21.

**PIFF! PAFF! POUF!** (H. C. Whitney, mgr.); Denver, Col., April 8-14; Cripple Creek 15; Colorado Springs 16; Pueblo 17, 18; Junction City 19; Topeka, Kan., 20; Leavenworth 21.

**PROFESSOR NAPOLON** (R. Wade Davis, mgr.); Nashville, Tenn., April 20, 21.

**ROGERS BROTHERS** (Klaw and Erlanger, mgr.); Brooklyn, N. Y., April 9-14; New York city 15-21.

**RONALD**; **SHIRLEY**; **INDIA** (Sam H. Harris, mgr.); April 22—indefinite.

**RUDUS RASTUS** (Frank E. Freeman, mgr.); Milwaukee, Wis., April 9-14; Minneapolis, Minn., 15-18.

**RUNNING FOR OFFICE** (Sam H. Harris, mgr.); Indianapolis, Ind., April 9-11; Dayton, O., 12-14; Columbus 15-18.

**SCHIFF, FRITZ** (C. B. Dillingham, mgr.); New York city Dec. 25—indefinite.

**SIMPLY SIMON SIMPLE** (F. G. Nixon Nirdlinger, mgr.); South Bethlehem, Pa., April 10; Allentown 11; Atlantic City, N. J., 12-14; Bridgeton 15; Burlington 17, 18; Chester 19; Wilmington, Del., 19; West Chester, Pa., 20; Chester 21.

**SMART SET** (Harry Hill, mgr.); New York city April 9-14.

**THE BEAUTY DOCTOR** (Fred Wright, mgr.); Syracuse, N. Y., April 9-14.

**THE BELLES OF AVENUE A** (A. H. Woods, mgr.); Memphis, Tenn., April 9-14; New Orleans, La., 15-21.

**THE BLACK CROOK** (Miller and Pines, mgr.); Portland, O. H., April 10; Concord 11; Mansfield 12; Marion 13; Taunton, Mass., 14.

**THE EARL AND THE GIRL** (Shubert Brothers, mgr.); Boston, Mass., April 9-14.

**THE ENDLESS BOY** (P. H. Sullivan Amusement Co.); Dayton, O., April 9-11; Columbus 12-14; Pittsburgh, Pa., 15-21.

**THE GINGERBREAD MAN** (Converse and Peters, mgr.); St. Louis, Mo., April 9-14.

**THE HAM TREE** (Klaw and Erlanger, mgr.); New York city April 9-14; Boston, Mass., 15-21.

**THE ISLE OF SPICe** (H. C. Whitney, mgr.); Baltimore, Md., April 9-14; South Norwalk, Conn., 15; Derby 17; Waterbury 18; Hartford 19; Holyoke, Mass., 20; Springfield 21.

**THE ISLE OF SPICe** (H. C. Whitney, mgr.); Minneapolis, Minn., April 9-11; St. Paul 12-14; La Crosse, Wis., 15; Red Wing, Minn., 16; Stillwater 17; Chippewa Falls 18; Duluth 19, 20.

**THE LITTLE DUCHESS** (Milton and Sargent Aborn, mgr.); Brooklyn, N. Y., April 9-14.

**THE MAID AND THE MUMMY** (W. E. Boyer, mgr.); Augusta, Ga., April 10; Savannah 11; Concourse, S. C. 12; Greenville 13; Charlotte, N. C., 14; Columbia, N. C. 15; Greenville 17; Roanoke, Va., 18; Lynchburg 19; Richmond 20.

**THE OFFICE BOY** (F. G. Nixon Nirdlinger, mgr.); Hamilton, Can., April 10; Peterborough 11; Kingston 12; Ottawa 13, 14; Ogdensburg, N. Y., 16; Lowville 17; Watertown 18; Oswego 19; Utica 21.

**THE PINK HUMMINGBIRD** (Philadelphia, Pa., April 9-12; Wilkes-Barre 13-14; Carbondale 16; Scranton 17; Mauchline 18; Mahanoy City 19; Shenango 20; Uniontown 21).

**THE SOHO WHIRL** (Shubert Brothers, mgr.); New York city April 7—indefinite.

**THE STROLLERS**; Holton, Kan., April 11.

**THE THUNDERFOOT** (Wm. F. Cullen, mgr.); Manchester, N. H., April 10; Portsmouth 11; Lewiston, Me., 12; Portland 13, 14; Montreal, Can., 16-21.

**THE THREE GRACES** (Geo. Ledever, mgr.); Chicago, Ill., April 2-16.

**THE UMPIRE**; Chicago, Ill.—indefinite.

**THE VANDERBILT CUP** (Liebler and Co., mgr.); New York city Jan. 15—indefinite.

**THE WIZARD OF OZ** (Hamlin, Mitchell and Fields, mgr.); Cleveland, O., April 9-14; Detroit, Mich., 16-21.

**TIVOLI OPERA**; San Francisco, Cal.—indefinite.

**TOM, DICK AND HARRY** (A. H. Woods, mgr.); St. Paul, Minn., April 8-14; Minneapolis 15-21.

**WEINER'S JOSEPH**; New York city Jan. 1—indefinite.

**WILLIAMS AND WALKER**; Philadelphia, Pa., April 18-21.

**WILLS, NAT** (Broadhurst and Cuffie, mgr.); Kansas City, Mo., April 9-14.

**WOODLAND** (Henry W. Savage, mgr.); Montreal, Can., April 9-14.

**MISSTREES**.

**BEACH AND BOWERS** (J. H. Smith, mgr.); Marquette, Wis., April 10.

**DE EUR BROTHERS** (Wm. De Rue, mgr.); Rosedale, Falls, Me., April 17.

**DOCKSTADER'S LEW** (Charles D. Wilson, mgr.); Little Rock, Ark., April 10; Shreveport, La., 11; Beaumont, Tex., 12; Houston 13, 14; Galveston 15; San Antonio 16; Austin 17; Waco 18; Fort Worth 19; Dallas 20, 21.

**DUMONT'S**; Philadelphia, Pa., Aug. 20—indefinite.

**FIELD'S** (Doc Quirley, mgr.); Sioux City, Ia., April 12; Brainerd, Minn., 17; Farro, N. D., 18; Grand Forks 19; Winnipeg, Man., 20, 21.

**GORTON'S** (C. C. Pearl, mgr.); Mechanicsville, N. Y., April 10; Greenwich 11; Cambridge 12; Catskill 13; Roseton 14; Walden 15; Middlestown 17; Ellenville 18.

**HARKNESS AND FOX'S** (Roy E. Fox, mgr.); Bardonia, N. Y., April 9-11; Wickford 12-14.

**KERKLAND'S** (Geo. A. Thysser, mgr.); Peru, Ind., April 10; Marion 11; Anderson 12; Terre Haute 13; Lafayette 14; Wabash 15; Warsaw 17; Goshen 18; South Bend 19; Battle Creek, Mich., 20; Bay City 21.

**MARAH'S**; Belleville, Kan., April 10; Lebanon 11; Phillipsburg 12; Norton 13; Smith Centre 14; Elgin 15; Courtland 17; Fairbury, Neb., 18; Beatrice 19; Wahoo 20; Scriber 21.

**PRIMROSE**, GEORGE H.; Helena, Mont., April 10; Anaconda 11; Butte 12; St. Paul, Minn., 13-18; Missoula 19-21.

**REED'S** (Doc Quirley, mgr.); Sioux City, Ia., April 12; Brainerd, Minn., 17; Farro, N. D., 18; Grand Forks 19; Winnipeg, Man., 20, 21.

**SCOTT'S AND PRINGLE'S MINSTRELS**; Fort Scott, Kan., April 10; Clinton, Mo., 11; Sedalia 12; Salina 13; Brinkley 14.

**TAFT'S BEAUTIES** (T. W. Dinkins, mgr.); Louisville, Mo., April 8-14.

**THE BLUE RIBBON GIRLS** (Jack Singer, mgr.); Boston, Mass., April 9-14.

**VOGEL'S JOHN W.**; Wellsville, O., April 10; Cadiz 11; Unionville 12; Canal Dover 13; Cambridge 14; Marietta 15; McConnellville, Pa., 17; Newark, O., 18; Crookville 19.

### VARIETY.

**ALCAZAR BEAUTIES** (Chas. Taylor, mgr.); Pittsburgh, Pa., April 9-14.

**AMERICANS** (E. D. Miner, mgr.); Cincinnati, O., April 8-14.

**BALTIMORE BEAUTIES** (T. W. Dinkins, mgr.); Baltimore, Md., April 9-14.

**BOHEMIANS** (Barney Gerard, mgr.); Louisville, Ky., April 8-14; Cincinnati 15-21.

**CASINO GIRLS** (M. M. Theis, mgr.); Toledo, O., April 8-14.

**CHERRY BLOSSOMS** (M. Jacobs, mgr.); Portland, Ore., April 8-14.

**CITY SPORTS** (Phil Sheridan, mgr.); Reading, Pa., April 12-14.

**COLONIAL BELLES** (Charles Falk, mgr.); Duluth, Minn., April 8-14.

**CRACKER JACKS** (Harry Leon, mgr.); Cleveland, Ohio, April 9-14.

**FEARLESS** (E. C. Crowley, mgr.); Chicago, Ill., April 8-14.

**FEARLESS** (E. C. Crowley, mgr.); Toledo, O., April 9-14.

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## TELEGRAPHIC NEWS

CHICAGO.

The Three Graces Produced—An Attractive Week in the Theatres—Notes.

(Special to The Mirror.)

CHICAGO, April 9.

Olga Nethersole's elaborate production of *Sapho* at the Illinois suffered not at all on account of its many notable competitors in town—a list that made last week one of the most remarkable of the season in Chicago—Metropolitan Grand Opera, Adren, Mrs. Carter, Eleanor Robson in a new Fitch play, The College Widow, Margaret Anglin in Zira, the debut of The Three Graces and Digby Bell in The Education of Mr. Pipp. In the midst of all, Miss Nethersole's *Sapho* shone brilliantly, increased her reputation and kept the Illinois well filled all week.

The Three Graces, a musical play by Harry R. Smith and Stanford Waters, was produced at the Chicago Opera House last Monday night. Press criticism was mixed. The audience Tuesday night, which nearly filled the theatre, seemed to like most of the play and music. Judging from the applause and numerous encores, and though it was approaching midnight when the end came, there had been few desertions from the seats. Some of the professors of dramatic observation, after applying tests in the laboratory of memory, reported traces of Ermine in The Three Graces.

The new Fitch play, The Girl Who Has Everything, with Eleanor Robson, was not very well received here, and it did not add anything to Miss Robson's reputation as far as Chicago is concerned.

Hamlet will not be played during the Sothern-Marlowe engagement at the Illinois. The schedule calls for The Taming of the Shrew first week (April 16), Twelfth Night second week, The Merchant of Venice first part of third week, and Romeo and Juliet last part.

Richard Carle and company will come to the Illinois for one week, May 6, in The Mayor of Tokio.

Thomas Meighan succeeded Frederick Truesdale last week as Bolton, the halfback in The College Widow.

Fritz Hutmacher returned to Chicago as tenor with the Le Brun opera trio last week at the Majestic.

Louis Wainwright, after a full season with Rowland and Clifford's Niagara Falls company, has joined the Marlowe Stock company.

Grace Ferrand, who was the tall woman in Mrs. Wiggin for a while, has joined Robert Whittier's Vandeville company to play his comedy sketch, That Smith Baby, opening April 8. The company includes Elinor Franklin and Walter Wallace.

Walter De Witt, after a season on the road with His Highness the Bey, bobbed up serenely behind the box office grating at the Coliseum for the Ringling engagement.

The benefit arranged by Olga Nethersole for a local charitable institution for consumptives was a big and fashionable success at the Illinois Thursday afternoon. Over \$2,000 was raised. Miss Nethersole gave a recitation, also the fourth act of Camille and made an address urging aid victims of tuberculosis and fight the disease. The programme included Nan, the Good for Nothing, by members of the company, singing and dancing by Mabel Barrison and John Slavin, recitations by Digby Bell, songs by Kate Condon, violin solos by Vera Berliner, a lively sketch by Jane Courthope, Charles Forrester and Ross Forrester, and piano selection by Jeanette Durmont.

Quo Vadis was beautifully staged, well presented and well patronised at the Bush Temple last week. George Allison as Vincius was a picture no woman could look at calmly, and the manliness and sincerity of the character were well denoted. Ben Johnson was an impressive Nero, and Howard Hickman a satisfactory Peteronius. Miss Klein was fine and earnest as Lydia and Gertrude Rivers imperious and hand-some as the Empress.

Theatre kept the People's full all last week, and deservedly, for it was acted with unusual excellence and very effectively put on by Director Frank Beale. The last act was especially staged and the death of Olaf held the audience closely. The opportunities for the leading man are not abundant in Theatre, and Mr. Haas handled them sufficiently well. Marie Nelson satisfied the eye as the blonde Thelma and played with much sympathy and sincerity.

Fantasma, with the Hanlons, opened to over-flowing houses at the Great Northern and drew well all week. George Hanlon, Jr., has much to do as Drinkwater Knott and succeeds fairly well. Clara Thropp is the bright particular spirit of the cast, and was a favorite all week with her Chicago audiences.

A word from J. J. Rosenthal, with Kathryn Osterman in Vancouver, says: "Fine out here. No doubt he means business."

A great crowd of 5,000 assembled in the Coliseum Thursday night at the opening of Ringling Brothers' circus season. It was a good start in all respects. The acts all went well, and there were only a few unfortunate incidents. The acts include the Aerial Smiths, Neilson Comiques, Da Macos, Three Alvos, George O. Dole, Skadamski and Sakato, John Miller and E. Isakwater, Onri Trap Troupe, Marguerite and Hanley, De Kochs, Devens, Floyd Bernard, Bedell Family, Clark Brothers, Hobsons, the Royal, Ollie Young and Brother, Jno. Agee, Sig. Carlos, Nellie Satterfield, Four Webb's, Ernesto Sisters, Yamamoto, De Rocha, the Deconas, the Davenport, Gilbert Elrid, the Collings and Clarendon, Five Mowatts and Clarkionians.

Herr Director Leon Wachner's accomplished company of German players from Milwaukee made a great success of Curt Kraatz's excellent comedy, Die Doppel-Ehe, at Powers' last Sunday night. It was an evening of the heartiest kind of laughter and eager interest in the good acting, especially in the masterpiece, Emil Marx's Personen, a brilliant character comedy achievement, robust, natural, consistent. Director Wachner said he had had the most prosperous season of all. He will sail for Europe on May 10 for his usual sojourn abroad in search of plays for next season in Milwaukee and Chicago.

The County Chairman, first time here of popular price, is having a fine run at McVicker's and successful as it was at the Studebaker.

Hugh Coyle is busy on a new circus enterprise, and incidentally he has opened communication with the Attorney General of Texas with reference to furnishing information which will aid that official in legal steps against the Theatrical Trust in the big Lone Star State.

The grand opera receipts, one week, were about \$77,000, according to information obtained by Mr. Hubbard, the Tribune critic. Faust, Carmen and Martha turned people away, even at \$5 a seat.

OTIS COLLMAN.

CINCINNATI.

Man and Superman—Mary Hall as Flora La Tosca Ben Greet Players—Arizona.

(Special to The Mirror.)

CINCINNATI, April 9.

Robert Loraine is at the Grand to-night in Man and Superman, the first of Shaw's comedies to be presented here since Richard Mansfield made known Arms and the Man nearly a dozen years ago.

Mary Hall had a great reception when she first stepped on the stage at Robinson's yesterday. Her impersonation of Flora La Tosca was enjoyed by two large audiences.

The Ben Greet players, under the auspices of the University Alumni, had a fine week's business at the Auditorium.

The Hagenbeck Circus opened its season here last week to good attendance.

Suit was brought in the United States Court

here last week by the executors of the Hamlin estate to prevent Montgomery and Stone from appearing next season in any production other than The Wizard of Oz. The actors claim that an option which The Wizard of Oz management had upon their services for next season was not exercised till eleven days after it had expired, and that, thereupon, they signed with Chas. B. Dillingham for next year.

Arizona is at the Walnut this week and drawing well, considering the number of times it has been here.

Shadows on the Hearth, with James M. Braphy, is this week's bill at Heuck's.

B. A. SUTTON.

BOSTON.

The Earl and the Girl Returns—Friend Hannah—The Walls of Jericho—Notes.

(Special to The Mirror.)

BOSTON, April 9.

Although this is Holy Week, the worst of the entire theatrical season, the list of attractions in Boston rarely saw more changes of bill than those to-night, and every house in the city but one put on a new attraction for the week.

There was an especially large audience at the Tremont, where The Walls of Jericho brought James K. Hackett and Mary Manning back to Boston as co-stars. The audience was far larger than greeted them than any that the Tremont has had in some time, and there was no mistaking the cordiality of the reception. Both Mr. Hackett and Miss Manning shared in the honors of the production, and they had the benefit of the same excellent supporting company that appeared with them when they gave The Walls of Jericho in New York.

Annie Russell, in the first presentation here of her new play, Friend Hannah, attracted a large audience, filling the Park in every part and starting auspiciously her experience with her new manager, Wagenhals and Kemper. Miss Russell is fortunate in her play, for Paul Kester has succeeded in giving her about the best dramatic work that she has been identified with for a long time. It tells a love story of the days of George III, and the character which Miss Russell plays is the Quakeress who has fallen in love with the Prince just before his accession to the throne and has married him, not knowing what his title is. The play is one of self-sacrifice and denial, and Miss Russell's powers of pathos and her dainty womanly charms have not been so well displayed in a long time. Oswald Yorke, Ida Vernon, George Woodward and Ida Waterman are among the best liked in the cast.

Mrs. Leffingwell's Boots made a very quick hurry to Boston so as to open at the Hollis to-night, filling the second week of the time which had been thrown vacant on account of the illness of Ethel Barrymore. Jessie Busby left the cast owing to her mother's death, and Florence Howard takes her part.

Fay Templeton had an audience as large as the Colonial would hold this evening when she opened her engagement there in Forty-five Minutes from Broadway. Her own popularity as a comedienne is especially great here, and then the occasion was a benefit to three of the best liked officials of the house, T. B. Lothrop, business-manager; George F. Mathews, treasurer, and A. E. Lothrop, ticket agent, and all their friends were out in great numbers as a result. Miss Templeton will be here for three weeks.

The third attraction of the Shubert régime at the Majestic is The Earl and the Girl, which already had one long run in Boston last Spring but which now comes back here with Eddie Foy in the principal character.

At the Castle Square the play of the week is The Three Musketeers, but in a different version from that which has been seen at this house before. John Craig proved an admirable D'Artagnan, and Louise Marcelli was given unusual opportunity by the character of Miladi.

At the Empire the new stock company presented The Dancing Girl. William Berney will have the part formerly played by E. H. Sothern and Beerbohm Tree and was most effective, while Minnie Seligman was a dramatically strong Drusilla.

Behind the Mask gave the patrons of the Globe a change to melodrama this week and it was well received by a splendid house to-night.

Mrs. Wiggin of the Cabbage Patch entered upon its third and last week at the Boston this evening. The interesting announcement was made last week that Mrs. Madge Carr Cooke had signed a contract with Liebler and Company by which she had agreed to play Mrs. Wiggin all the remainder of her life.

Across the Pacific is one of the best liked of the Charles E. Biancy melodramas to be seen in Boston. It has been at the Grand Opera House again and again and the audience to-night was just as large as at the first hearing.

Lost to the World is the play for the stock company at the Bowdoin Square this week. Charlotte Hunt's versatility was well shown in the character of Edith Stockton, and Gertrude Binyon made a hit as Tot, the wif. Charles Miller easily proved effective in his leading role, and the others of the stock company were well placed for the week.

John Craig is to retire from his position as leading man at the Castle Square and will not appear there after the coming production of Romeo and Juliet, the last of the Shakespearean offerings of the season. He has been at this house five seasons in all. He will take a well-earned vacation at his new home at Swampscott with his wife, Mary Young, who will also retire from the Castle Square. He will be replaced by Howell Hansel, formerly in that same position but at the head of the stock company at the Empire all the present season.

Gertrude Binley, who was formerly a member of Nance O'Neill's company, has just joined the forces of the Bowdoin Square.

Rev. John Snyder, the minister-dramatist, author of As Ye Sow, was the guest of the Merchant Tailors' Exchange last week and spoke at their dinner.

JAY BENTON.

PHILADELPHIA.

Arms and the Man—The Galloper—Williams and Walker—The Free Lance—Redskin.

(Special to The Mirror.)

PHILADELPHIA, April 9.

The many admirers of Bernard Shaw's plays are out in force to welcome Arnold Daly and his capable company this evening at the New Lyric Theatre. In Arms and the Man, Henry R. Dixey in The Man on the Box follows on April 16.

The Redskin ended its career at the Walnut Street Theatre on April 7. To-night Wright Lorimer inaugurated a two weeks' engagement in The Shepherd King. The Classroom follows on April 23.

The Girl Patsey, with Mary Ryan as the star, fills in the week at the Broad Street Theatre. Charles Richman comes in Gallows on April 16.

Sousa's new opera, The Free Lance, is in its second and final week at the Chestnut Street Opera House. The Mask and Wig Club of the University of Pennsylvania hold their annual reunion Easter week here, presenting their new burlesque, Shylock and Co., Bankers. Lew Fields in It Happened in Nordland comes on April 22.

The Pink Hussars have made a hit at the Chestnut Street Theatre. Spencer's new opera, Rosalie, has its first representation on any stage on April 23.

The Galloper, with Raymond Hitchcock, a farce that has done fairly well, is in its second and final week. Miss Ellis Jeffreys in The Fascinating Mr. Vanderveldt is booked to follow on April 16.

A Yankee Circus on Mars owns the town. The immense stage and seating capacity of the Grand Opera House enables Thompson and Dundy to present all of the many features made famous at their New York Hippodrome.

Carl Hagenbeck's three-ring circus is already billing the city and opens on April 23.

The popular favorites, Williams and Walker, with their latest musical creation, Abyssinia,

opened a two weeks' term to-night at the Park Theatre, receiving a genuine ovation from their many ardent supporters. Williams and Walker are the drawing cards, regardless of the play.

The Funny Mr. Dooley, with Paul Quinn in the title-role, is the attraction at the Girard Avenue Theatre. The Curse of Drink is expanded on April 16.

The Night Before Christmas is at the National Theatre, with J. Drummond and Marian Williams in the leading roles, supported by a capable company. Selma Hoffman in Queen of the Convicts arrives on April 16.

Lured from Home, a new melodrama by Hale Reid, holds the wear at the People's Theatre. The Boy Behind the Gun comes here on April 16.

Fast Life in New York is at Hart's Kensing-ton Theatre. A Race for Life is dated April 21.

Blaney's Arch Street Theatre has a novelty this week in The Old Clothes Man. Human Hearts are laid bare on April 16.

Forepaugh's Theatre Stock company appears in a special presentation of Fanchon the Cricket, with Willette Kershaw in the title-role. Blue Jeans is billed on April 23.

Darcy and Speck's Stock company at the Standard Theatre appear for the week in The Bowery Girl, with Mattie Cooche in the title-role. The Wicklow Postman comes on April 23.

Dumont's Minstrels at the Eleventh Street Opera House continue with their successful programme of last week, really the best offering of the season.

S. FRUNBERGER.

ST. LOUIS.

The Grand Opera Season—Yiddish Plays at The Garrick—Easter Week Bills.

(Special to The Mirror.)

ST. LOUIS, April 9.

Herr Heinrich Conried's Metropolitan Opera company are in possession of musical St. Louis. To-night Flotow's Martha, the old masterpiece, familiar in every note, was given a tonal setting that confirmed the opinion of those who in former days and under limited auspices had witnessed grand opera attempts in this direction, that Martha was and is and will be grand opera so long as Conried and his company elect to present it rightly. Despite Holy Week the audience was large, representative and good to look upon. To-morrow night Lohengrin, auf Deutsch, with the famed Rappold as the much-voiced, much-conquering Elias von Brabant, Walker as Ortrud, Knotte as the Swan-Knight, Van Rooy as Telramund, Blaas as Heinrich der Vogler von der Vogelweide und Wagstein, and the admirable baritones, Herr Muchmann vom Muehlengrund and der Herrnrufer des Königs. At the Wednesday matinee Faust, with Caruso in the title-role and the classically statuesque Madame Eames-Story as the love-lorn Marguerite, is the bill. A new double bill, I Pagliacci and Hänsel und Gretel, on Wednesday night, will end the "season" for St. Louis; the local press, or part of it, meanwhile exploiting with unnecessary vociferation the fact that Chicago's advance sale reached \$80,000 for one week and San Francisco's for two weeks will go to \$100,000. The Clanahan, of which I have wired enough and to spare, finishes the week at the Olympic.

Not until Tuesday matinee will the Garrick open this week for the presentation of the Goriot plays by the Yiddish company from the New York Thalia theatre. Monday and Tuesday nights are reserved by the company for Jewish holiday observances. This time we are to have Madame Kenny Lipkin in her leading roles as Mirele Efros in the play of the same title, which is a transcription of King Lear and subtitled Queen Lear; Zepher in Seder (or Easter) Night, Honie in The Oath, Rachel and Leah in Professor Jacob's play of the same name, Esther in The Slaughter, Chasid in The Orphan, and Medea in Gordin's drama of the same name. Madame Lipkin will be supported by Mr. Moskowitz and an adequate company. Manager Reikin and the Garrick house management have done much to organise the success of the Yiddish players in St. Louis. They are not strangers here, having played very successful engagements on Sunday afternoons and evenings at the Olympic recently.

The Gingerbread Man, with the St. Louis favorites, Helen Bertram and Gus Weinburg, in the principal parts, is at the Century. The offering will serve to reintroduce Miss Bertram to many St. Louisans who recall her excellent work at Delmar Garden during the summer nights when Edward P. Temple was stage manager.

The excellent folk-comedy, Papa Nitache, was the essay of Leopold Jacob of the German Stock company at the Odeon Wednesday night. Jacob was the beneficiary. Frida Kahle was Katinka in Unsere Don Juanas at her benefit last night. Fraulein Kahle is a German soubrette with talents of a high order. She will have to study English like Leopold Berger and go into vaudeville for larger and more profitable recognition.

In Gay New York is at the Grand. A good plot, a large company well chosen, including a melodious chorus, trick out a very fair entertainment.

The Governor's Pardon, a new melodrama, started in well at the Imperial yesterday afternoon. Maria La Braby and Nesbit Schoville have the principal parts. It tells a story where, through the sycamores, the candle lights are gleaming along the Wabash. There are several elaborate scenic effects.

Havlin's has Why Women Sin, but the play is not offered as an entire answer to a somewhat composite query.

Arrangements are pending to secure the services of Alfred G. Rohm, the St. Louis composer, as conductor of his own opera, Princess Beggar, when Paula Edwards and her company sing it at the Garrick a few weeks hence.

Between April 15 and 20 all the summer gardens here will be in full blast. The Delmar and Forest Park Highlands, for the first time, are to have a gate on Sundays; the Suburban management will charge no admission. It remains to be seen how the double-pay system of the Delmar and the Highlands works.

Mexicana, the Shuberts'

## AT THE THEATRES

(Continued from page 3.)

of saturnine remarks—a habit to which these sinister gentlemen are singularly addicted on the stage. The best song was a drinking roundelay sung by this king-keeper, as if in jolly protest against his drowsy reputation. Mabel McCane was very pretty as Olivia and acted with much spirit and grace; it was a pity she had to sing notes quite beyond her range. The performance netted about \$1,000 for the society. Mark Twain's was the most prominent figure in the audience, attracting quite as much attention as any of the performers.

### Casino—The Social Whirl.

Musical comedy in two acts; book by Charles Doty, lyrics by Joseph Herbert, music by Gustav Kertesz. Produced April 7.

Violet Dare . . . . .	Adèle Ritchie
Mrs. James Ellington . . . . .	Mabel Fenton
Bessie . . . . .	Maudie Raymond
Germaine du Monde . . . . .	Blanche Deyo
Mrs. Hoover Thorpe . . . . .	Caroline Locke
Kittie La Verne . . . . .	Ada Lewis
Julian Endicott . . . . .	Charles J. Ross
John Ellington . . . . .	Frederick Bond
Artie Endicott . . . . .	Willard Curtis
Sandy Graham . . . . .	Joseph Coyne
Len Hicks, Jacob Endicott . . . . .	Mark Heisley
Bebette . . . . .	Charles Halton
Wagstaffe . . . . .	Elizabeth Brice
Policeman . . . . .	J. Ryer Glynn
Stable Boy . . . . .	Edward Craven
	Henry Williams

The Social Whirl, with a plot which might have served as the nucleus for a genuine satire on the recent *Town Topics* scandal, wisely decided not to take itself too seriously and came spinning into the old Casino at top speed, covered with the froth and foam of light-hearted merrymaking, embellished with innumerable songs and captivating choruses—musical and feminine. Speaking of choruses, the male element was almost as agreeably notable as the female contingent, for it was a genuine relief to see the pretty girls supplied with partners more adequate to share and reflect their honors than the average colorists and worn out choromans. The piece, though ultramodern to the last degree, should establish one of the oldtime Casino successes. Its advent in the theatrical world has the same significance as the proverbial first straw hat on Broadway. Summer is coming, and the "Summer show" is already here with its frolicsome atmosphere and its tropical wealth of costumes—about the only foliage that blooms on the Island of Manhattan, and by no means the least breezy species in the botany. The cast is literally crammed with professional experts at this variety of fun making, which helped to endow the piece with gratifying spontaneity.

Artie Endicott, son of a man about town who has inadvisedly counseled his heir to make money whenever and however he gets the chance, has written for the Whirl a paragraph about a certain gentleman who has been treating himself to an automobile trip with a "Broadway favorite." The name of the gentleman is given in that society journal as J. E. It happens that four gentlemen bear those same initials and complications ensue. However, these complications are not so serious as to prevent the interpolation of some score of songs. The representative of the Whirl is content to levy blackmail, being thereby considerably enriched before the fall of the curtain. Since the district attorney is not on the stage, there is no troublesome exposé to mar the fun of the evening. The climax is capped with forgiveness on the part of the society wife, and everything ends happily. The representative of the Whirl, be it understood, gets his information from the charming proprietress of a fashionable manicure parlor.

Speaking in all commendable seriousness—for it certainly is commendable to be serious about so jolly and frivolous an entertainment, the cast was remarkably even and competent.

Joseph Coyne, Frederick Bond and Charles J. Ross played with a legitimate sense of comedy which was entirely praiseworthy. Mark Heisley and Charles Halton were the two gentlemen who "came out of the West" in the standard and most approved manner. Ada Lewis was a soubrette from the same Occidental locality, and her scene with her press agent was a singular delight to the critical mind. She used the "tough" attributes which first brought her into prominence, most adroitly, for she succeeded in being laughable without ever laying herself open to the accusation of coarseness. Mabel Fenton gave a good picture of the society dame, and Caroline Locke supplied a specimen of high-bred gossip and general mischief-maker. Blanche Deyo was truly fascinating as the manicure lady, and her dancing would have instantly recommended her to any manager for a more strictly professional employment—more theatrical, that is, than the supervising of nail polishing. Adèle Ritchie was the theatrical star of the plot, and also of the production. She sang with such vivacity she occasionally missed the key, but in the last scene she jumped a property hedge with an exhibition of clever horsemanship that brought down the house, proving her ability to stick to anything when really so disposed. By no means the least entertaining member of the company was Maudie Raymond, as the colored attendant in the manicure establishment. Her song, "Bill Simmona," about a colored gentleman who was never able to keep his feet still when the band played, was the musical hit of the evening. The other two most popular songs seemed to be "Just the One I'm Looking For," by Miss Ritchie, and "Old Man Manhattan," by Mr. Ross. There were three amusing burlesques of scenes from *The Girl of the Golden West*, Brown of Harvard and Alice-Sit-by-the-Fire.

### At Other Playhouses.

PROCTOR'S FIRST AVENUE.—*Candida*, with Amelia Bingham and Isabelle Everson alternating in the title role. James Young as Marchbanks, A. H. Van Buren as Rev. James Morrell and Agnes Scott as "Frossey" drew large audiences. A curtain raiser, called *The Irish Doctor* (which proved to be *His Last Leg*), was well done by R. A. Roberts, H. D. Hawley, George Howell and others. This week, being Mr. Proctor's silver anniversary, the bill will be changed every day. The list of attractions will be found in another column.

PROCTOR'S 125TH STREET.—Old Heidelberg was favorably received by large audiences. Good work was done by Paul McAllister as Karl, William Norton as Van Haugh, Gerald Griffin as Doctor Jutner, and Beatrix Morgan as Kathie. Stuart Barnes, Sid Baxter, and Ray Cox were in the orchestra. This week, Mr. Smooth.

GARBOUZ.—The College Widow, with practically the same company that was seen at this theatre for more than 300 nights last season, began an engagement on April 2. The attendance last week gave evidence that the play has lost none of its popularity.

LISBURY.—This is the last week of Lincoln, in which Benjamin Chapin has given such a satisfactory picture of Abraham Lincoln. Florence Roberts makes her New York debut as a star in *The Strength of the Weak* on April 17.

JOE WALTER'S.—*Twiddle-Twaddle* and *The Squaw Man's Girl* of the Golden West continued to win favor with those who are fond of a good, hearty laugh.

GARRETT.—Gallop started on a road tour last Saturday, and the house is dark this week while what the Butler Saw is being rehearsed for presentation on Easter Monday.

MADISON SQUARE.—This is the last week of The Greater Love at this theatre. Next week Mrs. Temple's Telegram will return for an indefinite period.

MURRAY HILL.—Last week's offering was The Volunteer Organist. What Happened to Jones is the current bill.

HALEK OPERA HOUSE.—Just Out of College attracted good audiences last week. May Irwin in *Mrs. Black Is Back* this week.

YORKVILLE.—William J. Kelly's stock com-

pany presented Lord Chumley last week. Jim Penman this week.

GRAND OPERA HOUSE.—The Clansman was last week's bill. McIntyre and Heath in *The Ham* this week.

NEW YORK.—The Prince of Pilsen began a short season at this house on April 2.

METROPOLIS.—The Four Mortons in *Breaking Into Society* found themselves popular in the Bronx last week. Al. W. Martin's Uncle Tom's Cabin is this week's bill.

THALIA.—Chinatown Charlie met with favor here last week. Happy Hooligan's Trip Around the World this week.

FOURTEENTH STREET.—Fast Life in New York, with Julian Rose featured, was here last week. The Smart Set is the current attraction.

STAR.—Bedford's Hope, in its round of the minor theatres, was at this house last week. This week, *The Convict's Daughter*.

AMERICAN.—Custer's Last Fight, with Monty Irving as Buffalo Bill, was last week's play. The Curse of Drink this week.

WEST END.—In Old Kentucky was the attraction last week. Selma Herman in Queen of the Convicts this week.

FIRELUS.—Mr. Hopkins, removed from the Savoy, began a season at this house on April 2.

### THE PAYS.

The picture on the cover of *THE MIRROR* is that of Mrs. Eva Fay and her husband, John T. Fay. These clever entertainers are known throughout the country as "The Fays," and in presenting their wonderful experiments in "Thaumaturgy" they have created a new epoch in the history of amusements, and in the brief space of a few years have attained to a success unparalleled that it has made for them a truly enviable reputation. Their programme is novel and notable, so far beyond everything of the mysterious sort that comparison is lost. They present practically the recognized standard of all high class work of this character. Column after column of favorable notices have appeared in the leading papers of the United States and Canada in the localities in which they have appeared. Some weeks ago they closed a two weeks' engagement in Washington, at which time the press of that city devoted much space to criticism of their attraction and on Dec. 24 there appeared in the Sunday Times an entire page of complimentary comment upon the work of this couple.

As is always the case with any person who has made a name, especially in such lines, a horde of imitators has sprung up, endeavoring to trade upon the widespread reputation of the Fays, some even daring to use the name and the protected title of "Thaumaturgy." These imitations are usually shortlived, for their attempts at imitations of Mrs. Fay's work fail to impress the public.

Mrs. Fay is still a young woman, in her early twenties, and, as the picture bears proof, is a strikingly handsome woman of an Oriental cast of features. She was born in the mountain vales of northern India, in an obscure village at the foot of the Himalayas, the daughter of a full-caste Hindoo princess and of a British army officer named Gordon. On one side she has the blood of the Anglo-Saxon race, while from her mother she inherits some of the richest blood of India, coming from a long line of royal ancestors, allied closely with the ancient cult of the occult philosophers, savants, the Mahatmas, Yogi, Sevras and other sects of the Brethren of the Ragi-Zog, tracing back generation to generation until the line is lost sight of in the dim shadows of antiquity. Her features combine everything of the highest type of the Oriental with the Anglo-Saxon tinge, and give a very pleasing expression. The high forehead of the ancient followers of occult philosophy, combined with the strong, firm lines of the Briton, gives a peculiarly striking effect.

It is under the capable business and executive management of her husband, John T. Fay, that she has been brought so forcibly to public notice and that the fortune possessed by the two jointly has been made. Mr. Fay is the only son of H. Melville Fay, whom old-timers will recall as the original and senior member of the famous Davenport Brothers, who were forty years ago, the leaders in mystic entertainment. On one side she has been practically born and brought up in the atmosphere of mystery, and is a skilled and competent worker in these lines. He has succeeded in bringing the attraction up to a high point of efficiency, imparting to it an element of refinement that was never attempted before. Under his direction the programme has attained a reputation for wholesome cleanliness. He is still a young man, being, as well as Mrs. Fay, yet in his twenties, although his full beard adds many years to his appearance, giving him a settled air.

The Fays carry a company that the high quality of their work demands, including some of the highest salaried acts in vaudeville, and managers throughout the country welcome them as an exceptional attraction. The Fays have succeeded in breaking more house records, probably, than any other attraction playing like theatres before the public to-day.

### EXCERPTS FROM A NEW OPERA.

A few excerpts from a new comic opera, *The Daughters of Egypt*, book and lyrics by Eben C. Greville, music by Walter Fullerton, were given at the National Arts Club on April 4. The songs were sung by a quartette composed of Alice Clarke, soprano; Florence Edney, mezzo-soprano; Kirby Cahill, tenor, and Pierre Lasalle, bass. Mae Murray accompanied the singers on the piano, and between the vocal numbers played some of the incidental dances. A very slight idea of the work could be gained from the performance Wednesday evening, but the book, which concerns the adventures of an American lady and her daughter in Egypt, where they are captured and put in a harem, the Pasha of which turns out to be the husband whom she divorced in France, sounds as if it might be good. As for the music, in the sentimental numbers the composer seems to have mistaken abruptness for originality, and in the comic airs he has not tried to be original. The quartette had evidently had no concert rehearsals, so the chorus work was bad, and a single piano was, of course, unequal to filling the place of a full orchestra.

### A PRODUCING CORPORATION.

The American Playlovers' Corporation, recently incorporated in Rochester, N. Y., will make productions of worthy plays by American authors. The first production will be *Her American Prince*, a modern comedy drama by C. H. Frost, which had a preliminary stock production in January by the Moore Stock company in Rochester, with marked success. A well-known young romantic actor will be starred in the play, which is being booked for a short spring tour in preparation for next season.

Carl Herbert is president and managing director of the new corporation and will have personal direction of the production and tour.

Prominent capitalists, it is said, are interested in the corporation, which will embrace a publishing feature in its scope and aims to develop the interest of the reading and playgoing public in American plays.

### ARRIA AND MESSALINA.

On April 4 Agathe Barrescu appeared at the Irving Place Theatre for a farewell performance, choosing the role of Messalina in Adolf Wilbrandt's pseudo-classical tragedy, *Arria and Messalina*, a role taken earlier in the season by Gertrude Arnold. Miss Barrescu speaks admirably and acts with skill and dignity. But the part of the famous imperial courtesan did not fit her to advantage, and Mr. Walden was also somewhat miscast as Marcus Petetus, the youthful victim of Messalina's tigeress-like fascinations. He played with spirit and fervor nevertheless. The departing actress was warmly applauded and received numerous floral tributes from her admirers.

### ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, Manhattan Theatre Building, Broadway, New York City.

A fair for the benefit of the Alliance was held last week at Headquarters in the Manhattan Theatre Building. It was in charge of Irene Ackerman, Mrs. Hudson Liston, Miss E. Deveridge, Mrs. Katherine C. Fay and other members.

The second annual birthday dinner of the Brooklyn Chapter tendered to Mrs. Mary Gibbs Spooner, of the Bijou Theatre, was held at the Imperial Hotel, Brooklyn, on April 5. Among those present besides Mrs. Spooner were Irene Ackerman, Rev. William M. Brundage, Charles T. Catlin, Mrs. Mabel

Bock, Mr. and Mrs. Newton Bennington, Ernest Shipman, Dr. and Mrs. Thompson of Scranton, Charles Burnham, Charles E. Bianey, Senator Hepburn of Iowa, Mr. Austin, Rica Allen and Mr. de Connolly from Australia, Augustus Philipps, Edna May Spooner, Cecil Spooner, Cora E. Moran, Olive Clyde Payne, Mrs. Abbott, the Misses Grouse, members of the Belles of Blackville company, Gertrude Brinkerhoff, the Misses Morris, Mr. and Mrs. Walker, Lavinia Walker, Mr. and Mrs. A. R. Guy, H. M. Ackerman, Mrs. Annie Ackerman, Annie Ackerman, Arthur Stevens, Mrs. Charles Catlin, Mrs. Anna M. Varian of Colorado, Florence Varian, Mr. and Mrs. B. F. Johnston, Mrs. Consaul, Miss Starr, Mr. and Mrs. Arangurian, Mr. and Mrs. L. A. Rose, Mr. and Mrs. Raine, Mr. and Mrs. McMullen, Miss Lowery, Mrs. W. W. Stoddart, Edith Yeager, Mrs. H. M. Yeager, Mrs. Watson, Alonso Burton, Mrs. Mary Platt, Cora E. Moran, Jessie McAllister, Marie V. Fitzgerald, Harrile Swearngin, Pearl Hunt, Olive Grove, Harold Kennedy, Hal Clarendon, Ben F. Wilson, Edwin H. Curtiss, James Montgomery, Mr. and Mrs. W. L. West, Jerome B. Flynn, R. Thomas Sheely, Sam Morris and Isaac Payton, Etta Reed Payton and Cora Payton, Archibald Selwyn, Roy Newton Hair, Mr. and Mrs. Charles E. Abbott.

EDWARD CHRISTIE (Buell), actor and playwright, died suddenly March 31, aged sixty-five years. He had been connected with the profession as actor and author for over forty-five years, and had continued actively at work up to within three weeks of his death. The company he was connected with was *The Foxy Train*, a company to which he played the *Considine* and *Sullivan* vaudeville circuits in the West. He was the author of *Collars and Cuffs*, *Pieces of Pie* and *Detected*, which were successes years ago, in all of which he starred, and was also responsible for many sketches now being presented by prominent vaudeville stars. He had been frugal, and at the time of his death was in easy circumstances. Many of his friends, which were numbered by the thousand, were surprised at his sudden demise due to the fact of which was his sudden waywardness and terribly beaten March 29. He was in ignorance as to the identity of the persons who assaulted him, but his friends are trying to solve the mystery and bring the culprits to justice. He was buried from the Actors' Union rooms, No. 8 Union Square, April 2. The members of the Actors' Union and the members of Alleghany Lodge, Local E. of P., of which the deceased was a member, attended the funeral in a body. The interment was in Alleghany Lodge, K. of P. plot, Evergreens Cemetery.

HERBERT WEBSTER NOWELL, C.E., M.E., H. and V.E., father of Wedgwood Nowell, of the Roselle Knott company in When Knighthood Was in Flower, died in New York city, on March 25, of a complication of gastritis and pneumonia. Mr. Nowell was one of the foremost mechanical engineers in the Eastern portion of the United States and was a type of the efficient, self-made business man of the passing generation.

The honorary degree of Civil Engineer was conferred upon him by the Johns Hopkins University.

He was considered an authority upon the heating and ventilation of large buildings and theatres. In Philadelphia the Bourse, Stephen Girard Building, and the University of Pennsylvania dormitories stand as examples of his work. Mr. Nowell was a native of Portsmouth, N. H., but his most prominent business associations were in Worcester, Philadelphia, Boston, Baltimore, Washington and New York city. He was a member of the Baltimore Lodge of Masons and of the Worcester, Mass., Lodge of Ancient Order of United Workmen. He is survived by a widow and the two mentioned above. The interment took place at Forestlawn Cemetery, near Boston, on March 29.

MRS. EDWARD CHRISTIE, widow of Edward Christie, was entertained by the Country Club at Montgomery, Ala., on March 27.

The Heart of Maryland and Sweet Kitty Belairs closed on April 7. The Darling of the Gods closed on March 31.

A son was born to Mr. and Mrs. Vaughn Comfort (*Hattle Chewy*) of the Irene Myers company at Elmira, N. Y., on April 2.

NELLIE SLOAN, Georgie Conklin, Bertha Dale, George Steadman, William E. Hardy and James F. Lee have closed with West and Vokes's A Pair of Pinks company.

The special baggage car of the How Hearts Are Broken company was entered by thieves between Philadelphia and Boston on April 1.

GEORGE T. MACKAY, leading man of the company, lost his entire wardrobe.

SEVERAL MEMBERS of the Conried Grand Opera company were injured by the collapse of a platform at the Auditorium, Chicago, last Saturday night. Before Mentini was the most seriously hurt.

ELLIOTT DEXTER has been engaged for a prominent part in E. E. Rose's new play, *A Square Deal*, which will have its initial production at the Fourteenth Street Theatre, April 30.

FLORENCE DAVIS and Elliott Dexter closed their season in *The Player Maid* at Chambersburg, Pa., March 31.

HENRY LUDIAM, director of the school of dramatic art in Philadelphia, was married on April 7 to Mabel Avey, of Chicago.

MAX FIGMAN slipped while getting on a car Saturday night and is now using crutches to help him through rehearsals of *The Strength of the Weak*.

JAMES S. METCALFE was in Albany last week attending the hearing on the bill prepared to prevent managers from discriminating against would-be theatre patrons without just cause or excuse.

The first performance of Harry D. Corey's new play, *Montana*, will be given at New Rochelle, N. Y., on April 26.

JOHN LINDEN BENTON is said to be improving in health at Bloomfield, N. J.

FRANK PATTON is recovering rapidly from the effects of an operation performed several weeks ago, and expects to be discharged from the hospital.

ROSE STAHL will sail on the Majestic for London on April 18.

MRA. DE MILLE announces that *The Genius*, formerly *The Genius* and the *Model*, which is now being rehearsed

# THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

Published by

THE DRAMATIC MIRROR COMPANY,  
HARRISON GREY FISKE, PRESIDENT.121 WEST FORTY-SECOND STREET  
(BETWEEN BROADWAY AND SIXTH AVENUE.)

CHICAGO OFFICE:

(Miss L. Colburn, Representative.)

60 Grand Opera House Building.

HARRISON GREY FISKE,  
EDITOR.

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Registered cable address, "Dramirror."

The Dramatic Mirror is sold in London at Full-Mall  
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Tourist Agency, 22 Haymarket, S. W.; Anglo-American  
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York Dramatic Mirror.The Editor cannot undertake to return unsolicited man-  
uscript.Noticed at the New York Post Office as Second-Class  
Matter.

Published every Tuesday.

NEW YORK ----- APRIL 14, 1906.

Largest Dramatic Circulation in the World

## SUNDAY AMUSEMENTS.

The recent activity in New York directed against Sunday performances in theatres is, it seems, but an incident of a widespread demonstration. Of course, much more latitude has been permitted in New York of late years as to amusements than formerly, and the city has come to show something of the Sunday activity in theatrical affairs that is so characteristic of many European cities. Yet there has been no such obvious and free use of Sunday for theatrical amusements here, metropolitan though the city may be, as has been the custom in many smaller cities of the West now for years, although the movement to restrict Sunday performances is noted even in Western cities where such performances long have been common.

The Mirror long has been opposed to Sunday performances in theatres, on the ground that actors should have one day for rest and recuperation, as those who work in most other fields have, to say nothing of any other objection to theatrical amusements on Sundays. Yet it is true that while there are many actors and managers who also oppose and refrain from taking part in giving Sunday performances, there are others who wish to act and to keep their theatres open on that day.

In some of the cities of the West, as has been said, there is a movement to do away with Sunday performances. Yet in a city like Terre Haute, Ind., where sentiment would seem to be generally against Sunday performances, although they have long been given there—on that theory that looks to the smaller cities for a more pronounced antagonistic idea than prevails in larger cities, where a more varied and cosmopolitan population dilutes the stricter notions that obtain in smaller communities—a jury summoned in an action brought against the managers of the three theatres of the city for giving performances on Sunday acquitted the defendants. The claim of the defense in this case was that plays are morally beneficial to a community and that therefore the vocation of theatrical people comes within the meaning of the word "necessity" as construed by the courts in making exemptions from the laws against the pursuit of the usual vocations on Sunday. Thus, on the face of things, a jury of "good men and true," presumed to repre-

sent the common sentiment, has pronounced not only for Sunday performances, but against the law that no doubt was framed to inhibit such performances.

In Massachusetts there is promise of a reinforcement of the laws which in New England generations ago were known as "blue," for the House of Representatives of that State has just passed a measure that not only forbids any work on Sunday, "except of necessity or charity," but prohibits "any sport, game, play or public diversion of any description, except a lecture or concert of classical music." This raises an opportunity for fine distinctions and definitions, to say nothing of the general quietude and gloom that it presages. Yet it may safely be assumed that no such bill will become operative, for if it should become operative it would excite a public sentiment that would sweep it from the statute books and relegate to other vocations than lawmaking those responsible for it.

One must go to the Dominion of Canada, however, for the extreme of this movement to prohibit Sunday amusements or activity. The Dominion Parliament is now considering—and that it will be passed is a foregone conclusion, as it is a Government measure—what is called "The Lord's Day Bill," which provides that no business whatever can be carried on, and no person employed to labor on Sunday, except in works of necessity or mercy. No games or entertainments shall take place; no park or place of resort to which a fee is charged for admission shall be open; there shall be no Sunday excursions; there shall be no hunting, shooting or fishing on Sunday, and heavy fines and penalties are provided for violations. At first glance the full significance of this bill may not be seized. Under its provisions even railway trains may not run, "except for humanity's sake," and no man may carry on his vocation, whatever it may be, unless he be a clergyman or a physician. Of course, theatres in the Dominion can find no excuse for opening.

These widespread movements, varying in stringency according to locality, will be watched with great interest by everybody, including those for and against Sunday performances in theatres.

## A WORKINGMAN'S PLAYHOUSE.

It is said that a special committee of the Federation of Labor is considering the establishing of a theatre for workingmen and that it has been "testing certain pieces supposed to be specially adapted to the needs of labor."

It is also reported that this committee is divided on various questions related to the project and that there is not unanimity on the main idea involved, "that the labor theatre should be a medium for illustrating the wrongs endured by the sons of toil," an idea that would necessitate a repertoire of serious plays for the theatre. There are those on the committee, it is said, who contend that labor sees enough of the wickedness and oppression of capital in the course of daily employment, and that for the benefit of the laboring man he should relax from toll when bent on the drama and revel in something of a happy nature.

There would seem to be logic in this contention. And to the superficial observer it would appear that the regular theatre as it exists affords entertainment in sufficient variety to satisfy all demands that may be made upon it by the workingman.

Still, there cannot be too many educational theatres, and in addition to the many now in operation and projected one especially for workingmen would but slightly vary the altruistic ideas that now jostle one another in this age of theories for the greatest good to the greatest number.

## LETTER TO THE EDITOR.

Georgia Welles' Death.

New York, April 6.

To the Editor of The Dramatic Mirror:

Six—in your kindly appreciation of Georgia Welles appears the statement that she believed in Christian Science and that her reluctance to accept medical attention was responsible for her untimely death. It seems best not to allow this report to go uncorrected. It is alike unfair to Miss Welles' memory and to Christian Science.

Miss Welles' sister is authority for the statement that she did call a physician as soon as the nature of the malady declared itself and that in reality she did not neglect herself more than any one else might under the same circumstances. The precise nature of a disease is not always discovered, even by physicians, until it has developed beyond the initial stages. There are too many cases of mistaken diagnosis to assume that the detection of a medical man is all that is necessary to decide the type and character and treatment of any case.

Individuals who are not Christian Scientists have been known to delay calling in a physician, because the exact nature of the disease was not apparent. Within the last few days the papers have contained despatches from a New England city, telling of a well-known actress who has undergone an operation for appendicitis and the despatcher says she did not seem well for a long time. Now it does not occur to any one to criticize this actress' belief, in some form of religion, or her belief in some form of medical healing, and yet the cases present similar features.

A prominent Western surgeon has lately given it as his opinion that about 90 per cent. of the cases operated on for appendicitis are not appendicitis at all, and because of these erroneous diagnoses it is assumed that the operation was unnecessary in these cases. It will probably never be known how many patients have died as a result of the operation, rather than because of the disease itself, but in view of these uncontrollable facts it seems rather unfair to make Christian Science even remotely responsible for this and death. Thank you for the courtesy for this column, yours truly,

H. CORNELL WILSON,  
Christian Science Publication Committee.

## PERSONAL



## THE AMERICAN PLAYGOERS.

After attending the bi-weekly performance of the American Playgoers on Sunday evening, April 8, a *Mirror* representative took to wondering just what that worthy organization would do for excitement if members were forbidden to vent their spleen by denouncing the critical gentry. That the professional critic is an incompetent and contemptible brute seems to be the only opinion on which practically the members are united. An attack on the critics never fails to provoke an outburst of laughter and applause, never fails to relieve the heat and monotony of a discussion on any other topic whatsoever. After all, the newspaper gentlemen are too generous at heart to begrudge the society what gratifications can be obtained from this foolish blackguarding. Their reputations might be immortalized on the altar of a less worthy cause!

After the customary opening song, the question for debate was announced as "That the Box Office is the Criterion of a Play's Success." The first speech was made by Franklin L. Short, a young man who deems in meritorious platitudes and spoke at considerable length on himself, Ibsen and Sudermann. He remarked that much modern playwriting seemed to come under the head of medicine—that some of the great dramatists seemed only to be great surgical specialists. He claimed that long runs of such pieces as *Adonis* and *Charley's Aunt* proved the healthy and reasonable judgment of audiences. He suggested that the Greek tragedies, the early English moralities and the great Elizabethan dramas were presumably tremendous drawing cards in their time. After making the assertion that Ibsen, like Wagner, having overshot public appreciation at the outset, would probably gain popularity with the revolving years, he concluded with the amazing statement that *Hamlet* "got over the footlights." Murray Carson declared that, when he was tired, he did not want to see *Florestora*, but preferred a real, legitimate drama, leaving it to be inferred either that he was superior to the average man, or the ancient excuse of the "overworked" American audience is less valid than it is commonly supposed to be.

Thomas Dixon, the one and original creator of *The Clansman*, then delivered himself of an oration in anything but ministerial vein. "Why should we accept the verdict of the theorist or the professional critic on anything?" he thundered, casting a menacing glance toward a group of inoffensive reporters. "The professional critic is the one man on earth least competent to pass judgment," he continued, receiving the presupposed volley of laughter and applause. "When I had finished my book I read the first chapter to my 10-year-old son. He wept. Then I knew it would be a success!" The audience seemed to regard this sort of criterion as perfectly rational. "I stand by the average mind," he concluded. "I don't need to understand the technique of anything to judge results, any more than the Carolina editor who pointed out that he didn't understand the technique of laying an egg, but no hen in the State was a better judge of the finished product." Having made considerable money from *The Clansman*, Mr. Dixon could say these things without being suspected of attempting to "get even" with New York critics who wrote perfectly truthful reviews of his recent drama.

After Bolton Hall had digressed from subsidized theatres to socialism and thence to Kipling, Mr. Brenon rose to put in a good word for the reviewers, declaring they were not biased and were fatigued only by bad plays. Very politely he demonstrated the folly of referring to a mere boy, the son of the author. Returning to the subject, which had fair to be completely forgotten, Mr. Brenon pointed out that the box office receipts were a criterion if taken for a period of years; that a Dow's House had earned more money in the long run than any of the momentary successes. Mrs. Fernandes and another lady, who questioned whether true success meant the applause of the multitudes, both adhered heroically to the subject under discussion. At the last moment William Brady put in an aggressive appearance, making an onslaught on the reviewers too typical to bear repeating where space is limited. He went a step further and "had it in" for the house managers, whom he designated as "janitors." He said the box office was not a just criterion, inasmuch as most of the failures could have been made successes had they been properly managed and had the critics been adequately gagged.

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impudent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of *The Mirror* will be forwarded (if possible).]

M. A. H., Brooklyn: The *Mirror* does not publish addresses. You have only to consult a city directory.

H. M., Brooklyn: You should submit your work to any one of the prominent play agencies. Most of them employ translators and readers competent to give opinions on dramas written in foreign languages.

W. A. A., Plainfield, N. J.: A four-act drama, entitled *Blue Grass*, was produced on February 26, 1894, at the People's Theatre, New York City. It had previously had a considerable success on the road.

M. F., New York City: Robert Elliott died in a sanitarium at Livermore, Cal., in June, 1905. An obituary was printed in *The Mirror* of June 24. He was born in Belfast, Ireland, played in numerous productions in New York and in the West, and was 41 years old at the time of his decease.

C. B., Syracuse: 1. Send two complete printed piano copies. 2. Two regular printed complete copies. 3. Free, \$4. 4. Certificates of copyright in returned on receipt of application, money, and two copies. 5. Music publishers pay from 2 to 4 cents for each copy sold. 6. From 5 to 10 cents per copy for first 500 copies, according to style of title page. 7. \$7.75.

P. S. K., Worcester, Mass.: Sol Smith, the famous low comedian, was born at Norwich, N. Y., on April 20, 1861. He acted, taught singing school and edited a newspaper by turns. In 1888 he finally retired, both as manager and actor, taking up the practice of law in St. Louis. He published two autobiographical volumes—"Sol Smith's Theatrical Apprenticeship" (1845) and "The Theatrical Journey Work and Anecdotal Recollections of Sol Smith" (1864). He died in St. Louis on Feb. 14, 1899.

K. L. P., Des Moines, Iowa: (1) The Little Minister had its first presentation on any stage at the Lafayette Square Opera House, in Washington, on Sept. 13, 1897, and just two weeks later began its initial run at the Empire Theatre, New York City. (2) The Little Minister was performed for the first time in London on Nov. 6, 1897, at the Theatre Royal, Haymarket. Winifred Emery was Lady Babbie and Cyril Maude appeared as Gavin Dibart. (3) The original American cast included Robert Edison as Gavin, Maude Adams as Lady Babbie, Eugene Jaspon, Guy Standing, Margaret Gordon, Frederick Spencer, William H. Thompson, George Fawcett, Jessie Mackaye, Wallace Jackson, R. Peyton Carter, Norman Campbell, Wilfred Buckland, Thomas Valentine, Kate Ten Eyck and Neil S. Fulton.

D. L. L., Coraopolis, Pa.: (1) The price for numbers of *The Mirror* published from 1898 to 1900 is \$1 each. (2) The Fatal Card was produced at Palmer's Theatre on December 31, 1894. The cast included E. J. Ratcliffe, W. H. Thompson, W. J. Ferguson, R. A. Roberts, James A. Barrow, J. H. Stoddard, James Kerney, William Cummings, J. B. Pierson, Amy Busby, Agnes Miller, Adrienne Darolles, May Robson, Georgia Busby, Harriet Sterling and Lottie Campbell. (3) Peaceful Valley, by Sol Smith Russell, had its premiere on August 12, 1891, at the Grand Opera House, St. Paul. In the cast were Sol Smith Russell, Arthur Byron, Fred J. Wildman, Alfred Hudson, Edward Vroom, R. F. Sullivan, Minnie Hadcliffe, Anna Belmont, Marion Lester, Lillian Chantore, Mrs. George Stevens and Hazel Chappell.

## PLANS FOR SARAH BERNHARDT.

Arrangements are being made for Sarah Bernhardt to give a farewell performance in the Metropolitan Opera House in a bill including one act of *Frou Frou*, one act of *L'Aiglon*, one act of *Francesca da Rimini* and one act of *Hamlet*.

It is probable that she will give single performances of the same bill in the larger cities of the East before she returns to Paris. Offers are being made her French managers for a tour of Australia, to follow her American engagement.

## JEFFERSON MONUMENT PLANS.

James W. Morrisey, who has organized a committee to erect a statue of Joseph Jefferson in Central Park, announces that the site of the monument has been selected by the Park Commissioner at a point on the west side of the park near Eighty-fifth Street. He also announces that Andrew Carnegie has been added to the committee and that Sir Charles Wyndham has sent a message approving of the plan.

## THE USHER



C. W. Bell, of the firm of Crerar, Crerar and Bell, barristers of Hamilton, Canada, recently had a telling letter in the Toronto *Mail and Empire* in answer to a bigoted preacher named Silcox, who attacked the theatre in a sermon, a synopsis of which was published in the journal named.

Mr. Bell, after showing the irrelevancy of most clerical attacks on the stage, advised this particular preacher to exert his influence for the good of the drama, instead of assailing its bad features.

"If Mr. Silcox wishes to exert an influence for good," says Mr. Bell, "let him instruct his congregation to study what is best in the theatre and support it, at the same time disengaging that which is harmful. He declares that the managers give the people what they want. Then let him assist to turn the current in the right direction, not, Canute-like, try to stem it. Its influence is too powerful to be otherwise dealt with. He

'May as well go stand upon the beach  
And bid the main flood hate his usual height.'

What would be an amazing thing if it did not closely relate to the narrowness of mind and the apparent failure to realize the trend and manifestations of modern life—the highest development of life since the world began—that characterize assailants of the theatre is the ignorance that such assailants show of human nature, even in its elementary stage. Mankind depends upon the theatre as a great institution that has developed with and from the emotional and intellectual requirements of humanity.

A recent writer in the *Nuova Antologia* speaks of some of the peculiarities of the Italian theatres of the eighteenth century. In Venice at that period the parquets were lighted by but two torches, which were extinguished for economy's sake when the curtain was raised. The aristocratic audience seated in the boxes calmly expectorated upon the heads of the plebeians in the pit below. As to the behavior of the audiences, it was considered perfectly permissible and diverting to imitate the voices of animals during a performance or to sing aloud.

When later, at the San Carlo, Naples, a better system of illumination was introduced, there were many protests on behalf of the scenic effect. The actors were generally ignorant, uncultured persons. There were usually but two classes of costumes, *alla turca* and heroic. To these two all requirements must be adapted.

The assignment of parts often led to absurd situations. For example, a sixteen-year-old Semiramis might have a bald, bearded Nino for her son. The *deus ex machina* was the prompter, to whom was given blame for bad effects. The good ones were, of course, always due to the actors.

In Germany, where the dramatic classics figure so often in the theatres, close account is kept from year to year as to the representations of various authors.

Statistics recently published and believed to relate to the subventioned theatres of the empire show that Schiller leads all other authors, with 2,210 performances. Shakespeare comes next, with 764, and is followed by Goethe, with 517; Lessing, 244; Molière, 184, and von Kleist, 167. Von Schonhau heads the list of modern authors, with 819 performances, and Sudermann follows with 760, Hauptmann with 647, Fulda with 450, Ibsen with 414, Sardou with 226, Oscar Wilde with 186, Björnson with 171 and Tostoy with 24.

While loyal to its own, it is seen that Germany is catholic in its recognition of genius, of whatever land.

There are those who will remember something about Frédéric de Chirac, who years ago wrote what he called "naturalistic" pieces and for their illustration started the Théâtre Réaliste in Paris.

M. de Chirac was so "realistic" in the matter offered at his theatre that the authorities of Paris prosecuted him for "offenses against morality," and he was sentenced to imprisonment for a term of months.

Of course his theatre was abandoned and Paris knew him no more after he was sentenced. At the expiration of his term in prison M. Chirac became a strolling player in the provinces.

The manner of his recent death strongly recalls his realistic method. He died actually on the stage in a provincial theatre while enacting the part of a man suffering from delirium tremens.

One may perhaps measure something of the affection with which Ellen Terry is regarded

in Great Britain by the esteem and admiration felt for this great woman in this country, not alone among those of her vocation but among those who have sat under the spell of her art and charm as an actress as well.

Thus the movement in London to signalize the fiftieth anniversary of Miss Terry's appearance upon the stage, on April 28, by a banquet and other forms of appreciation will inspire from this side many a token of good will.

Any co-operation by Americans in this movement, whether they be actors or theatre-goers, that may add to the sympathy, dignity and material substance of the event will take on a special meaning quite apart from that which relates to the usual "testimonial." It will be a tribute to that exceptional appeal excited by exceptional talent and graciousness in a field in which many great artists labor for a lifetime with ideals untainted by a sordid thought or a mercenary impulse.

## CONCEPTIONS OF CHRIST.

The American Arts Company is holding an exhibition of ten conceptions of Christ by prominent American painters at 43 West Forty-second Street. The artists represented are Kenyon Cox, William H. Crane, Charles P. Curran, Frank V. Du Mond, George Hitchcock, Frederick S. Lamb, Joseph Lauber, John La Farge, Will H. Low, and Carl Meichner. Another picture, by Carl Marr, is now on the way from Europe. The hall has been hung in green to enhance the values of the pictures exhibited. When a Mission representative saw the collection on Saturday there were some defects in details of lighting individual pictures. However, the effect of the hall is pleasing and the purpose of exhibiting strictly American efforts highly commendable.

To study a man's conception of Christ is really to analyze the inner personality of the artist; in the attempt to produce an ideal a man, if he would paint well or sincerely, must necessarily reveal the material of his own soul—its powers, its aspirations and its limitations. A weak character may serve faithfully to reproduce a heroic model, but it cannot conceivably present a virile idealization. Thus these paintings have a double interest, artistic and personal, objective and subjective. The three most striking works are unquestionably Crane's picture of Jesus praying on the Mount of Olives, Du Mond's illustration of the text, "He that is without sin among you, let him first cast a stone," and Joseph Lauber's splendid and masculine figure, powerful yet sympathetic in its superb pose, entitled "In Him was life, and the life was the light of men." John La Farge has chosen a purely ecclesiastic atmosphere and has elected to imitate the colors and execution of the early Italian school; his work is suggestive of a church window and the face is absolutely feminine. This same aesthetic delicacy and effeminity is the prevailing note of Will H. Low's Magdalene, based on the same text as the dramatic and virile composition of Du Mond. The coloring is beautiful, and Magdalene is the most attractive of women, but there is a total absence of action, a futility of emotion—if any emotion were intended; the face can only be described as adolescent. In Du Mond's composition Christ stands in the temple, on either side in the background are a menacing female figure, and a priest reading the law and the prophets; Magdalene, stricken with shame and terror, her face distorted, writhes before him. This Christ is a man, a protector, gentle yet of commanding authority, and quite properly, a Jew of undeniably origin. If one must err, it is surely better to paint a virile Master than an immature and effeminate figure. Perhaps Crane's "Thy will be done" reaches the greatest elevation by the suggestion of commanding force, gentleness and religious resignation. Lamb's Christ is a visionary and a dreamer, well executed and ably suggested.

## NEWS FROM ALBANY.

The New York *Evening Post* of April 7 published this special dispatch from Albany:

"A curious and highly edifying situation has arisen over the Gardner-Murphy Bill, drafted as a result of the war between the Theatrical Trust and James H. Metcalfe of *Life*. The bill is intended to prevent theatrical managers who resent criticisms of their masterpieces excluding the critics writing them. The situation is that the bill is tied up as a result of the announcement made by the friends of Congressman Timothy D. Sullivan that the Legislature has been 'fixed' on this point, and that the bill is dead. 'Big Tim' has sent his orders up here and we've got you skinned a mile,' was the illuminating explanation of one of the Sullivan contingent. Another announced that Big Tim had given orders and that what he said still went at Albany. The Sullivan representatives are Jack Fitzgerald in the Senate and Paradise Jimmy Oliver in the Assembly. The bill is in the Codes Committee on each side of the house. Mr. Metcalfe spoke at a public hearing on the bill to-day, and seriously damaged the arguments made by the representatives of the Theatrical Syndicate, but was rather plainly informed by those in a position to know that the merit of the bill had nothing to do with the matter in hand, since the opposition of Sullivan had been invoked. The issue is fairly plain and hardy to be misunderstood. Either the Sullivan contingent control the Codes Committee, as they declare, and the bill is dead, or else their claims are mistaken and the bill will be reported. It is a rather amusing circumstance that enables a Democratic Congressman at Washington to control two committees in a Republican Legislature, each of which has a majority of Republicans on it. But contrasts are frequent."

## CATHERINE ROMONA McCARTHY.

Catherine Romona McCarthy, a child actress but eleven years old and with three seasons of stage experience to her credit, died on the evening of April 6 at her home in Brooklyn. Her mother, known professionally as Romona Diaz, was playing in Ottawa, and, though she had been telegraphed for, the child, fully conscious that she was dying, understood she could never hope to see her again. Philip McCarthy, the father, was obliged to leave home in the afternoon to make a vaudeville appearance, and could not return before 7 in the evening. The child clung tenaciously to life, waiting for his return. She died in his arms almost immediately after his arrival.

Little Catherine McCarthy was already a full-fledged actress, earnest and appreciative beyond her years. She had delighted numerous audiences with her performances in *Buster Brown*, *The Little Mother* and *Hearts Adrift*. At the close of the last theatrical season her parents, wishing to give her a proper education, took her from the stage and had her enrolled as a pupil in St. Paul's Parochial School. On Monday, while playing on roller skates, she tripped and fell, her head striking on the sidewalk. The injury was at first regarded as of no serious importance. It was not until the day of her death that she suddenly collapsed and the doctors were dismayed to discover there was no chance of recovery.

## MISS ST. DENIS GOING ABOARD.

Ruth St. Denis will make her farewell appearance in America at the Hudson Theatre on April 19. On April 28 she will sail for Europe, to appear in London in May in her Hindu dances. Engagements in Paris, Berlin, Hamburg, and Vienna have been arranged for by her manager. At last Thursday's matinee at the Hudson there was another large audience. Thursday night her dances were made the feature of the last meeting of the Thursday Evening Club at the house of Mrs. Herbert Satterlee.

One may perhaps measure something of the affection with which Ellen Terry is regarded

## MARCH OF THE INDEPENDENTS.

Columbus Has a Free Theatre Now—More Southern Cities in Line.

The Shuberts have assumed control of the Grand Opera House, Columbus, Ohio, and next week will present *Mexicana* as the first Independent attraction there. It is probable that Sarah Bernhardt's engagement in Columbus will be played at the Grand instead of at Memorial Hall, where she was to have appeared.

Oliver J. Sands, president of the American National Bank, Richmond, Va., has purchased the old Bijou Theatre property in that city, for the erection of a new theatre there. It is understood that Mr. Sands is acting in the interests of the Shuberts, who have been looking for a site in Richmond for some time.

Work will begin at once on a new theatre on Peachtree street, Atlanta, Ga., for the use of the Independents. The deal was arranged last week by William A. Wimbish, of Ellis, Wimbish and Ellis. Plans have been prepared by Atlanta architects. The house is to have a capacity of 2,000 and will cost \$200,000.

The Clifford Amusement company has closed a contract for a new theatre in Paterson, N. J., to be ready for dedication next season. It will be conducted as an Independent house.

## Worse Than Smallpox

The Kalamazoo (Mich.) *Gazette* published a series of interviews on the plans of the Star-Havlin Syndicate to erect a new Trust theatre there. One prominent man said:

"I don't know of a worse knock that the theatrical business could get in Kalamazoo than for the Trust to get a hold on the city. It is worse than the smallpox. This organization, of which Klaw and Erlanger are the fighting head, has only one purpose in going into a new field and that is to 'rule or ruin.' Like all other trusts, this one will hammer down prices, if necessary, to get business, and in this way gradually kill off opposition, or at least make the field an unprofitable one. You will notice that it isn't the Trust that is putting its money into this enterprise—it is local capital that is building the theatre. That is the Trust's game—to get other people to put up the dough, while it rakes in the lion's share of the profits—if there are any."

## To Bring the Trust to Terms.

In an editorial suggested by J. S. Metcalfe's suit against the Theatrical Managers' Association, the Richmond (Va.) *Leader* says:

"The Theatrical Trust had best not begin war against the newspapers or the magazines. There is one case with which the newspapers can deal and a good many of them can be very easily put in the notion of war. A general movement all along the line to call on the public to stay away from Trust houses would be effective. Public feeling is sensitive on the trust question, and it would not be hard to enlist the great rank and file of the theatregoers in a battle to bring this Trust to terms—better plays, better players and prices graduated according to the merits of the attraction—would be a popular demand quickly responded to. Some of the trusts have the public helpless because they control the necessities of life, but attendance at theatres is a luxury and entirely voluntary."

## Madame Puccini Destituted.

Speaking of Sarah Bernhardt's tent experiments, the Cedar Rapids (Iowa) *Republican* comments as follows:

"That those whom the gods would destroy they first make seem to be still true. No shorter-sighted policy could have been adopted by the greedy Trust managers. They have called the attention of the whole country to the iniquitous system under which they are operating their theatres. The revolt has been growing and the names of managers which once stood high in America are becoming bywords. Years ago, for instance, a Frohman production was regarded as a guarantee of merit. Now it may mean simply a machine-made production, the object being dollars rather than art."

## A Chance for the Local Manager.

The Sioux City (Iowa) *Tribune* sees freedom for local managers in the advance of the Independents. It says:

"The service to the public will be great in proportion to their accomplishment along lines of independent action by managers and players. Let them re-establish the rules which permitted the local manager to have some voice in the operation of his own theatre; to say whether a second or third rate company should be allowed to charge the same prices asked of the metropolitan public for the 'original' cast; to say whether he shall book a show in the first place and whether or not he shall hold companies to their contract or let a New York concern take away a good attraction and supply a mediocre one in exchange; to say whether the percentage will be 50 and 50, or 60 and 40, or any other figure, instead of being compelled at times to submit to an 80 and 20 arrangement with 5 per cent of the short end being paid the Trust for allowing the manager to have the attraction at all."

## ILLNESS OF ETHEL BARRYMORE.

Ethel Barrymore underwent an operation for appendicitis at Bay State Hospital, a private institution, in Boston, Mass., on April 5. Miss Barrymore had been in bad health for several weeks previous to her Boston engagement, which began on April 2, and several times was compelled to be absent from the Criterion Theatre while playing in New York. Last Tuesday she became worse and a consultation of physicians was called. It was decided that an immediate operation was necessary, and she was taken to the hospital, where Drs. W. A. Brooks, Jr. and Frank Pfaff attended her. The doctors reported the operation entirely successful. There were no complications and she rallied easily from the ether administered. She will stay at the hospital for two or three weeks and probably will not attempt to act again this year.

## CASE AGAINST CONRIED DISMISSED.

Heinrich Conried, manager of the Metropolitan Opera House and of the Irving Place Theatre, was discharged by Magistrate Pool, in Yorkville Police Court, on April 7, on the summons obtained two months ago by Acting Inspector Hodges, charging him with operating the Irving Place Theatre without a license. Acting Inspector Hodges several days ago informed Magistrate Pool that Mr. Conried had obtained the license, and asked that the case be dismissed, but the magistrate insisted that Mr. Conried appear in court before he would do so. Herr Conried appeared yesterday morning.

## ENGAGEMENTS.

Mariam Abbott, for an important role in *The Stolen Story*.

Lucius P. Bowman, for heavies with Jack Hoeffler's Stock company.

Royal Tracy, for the leading role in *Montana*.

Frank Kemble, for Arizona, to play Sergeant Keller.

Emily Smiley and Corson Davenport, by Maurice Stanford, for Summer stock at Wildwood, N. J.

Harriett Cockrell, by Burns Gilliam, for Summer stock at Troy, N. Y.

Joseph Redman, with Henry W. Savage, for *The Stolen Story*.

Already a number of the pupils of the Stanhope-Wheatcroft Dramatic School have been engaged for the Summer and next season. Theodore N. Morris, who appeared in *First Love* at the school, and made a distinct success in that production, has been engaged by Henry W. Savage for *The Stolen Story*. Francis De Lorme, who recently graduated from this school, has been engaged by William C. Casper for a comedy sketch in which he will shortly appear in vaudeville. Harriett Cockrell, another graduate, has been engaged by Burns Gilliam for a Summer stock season at Troy, N. Y.

Elizabeth Orla, for the role of Fantine in *The Student King*.

SUNNY SICILY: an operetta in two acts. Book and lyrics by Edward Boltwood.

SYSTEM OF JOHN LAW: OR, THE MISSISSIPPI BUBBLE: adapted from memoirs of John Law by Thelio, dramatized by M. D. C. Carlos and W. W. Miller.

TOISON D'OR: vaudeville en trois actes. By Henri Kérou and Albert Barnet.

TRAIL OF CLASSICS: OR, GREEK AT THE UNIVERSITY; a satiric farce. By A. Ernest Knight.

## GOSSIP OF THE TOWN.

A matinee artistique was given by the Misses Preston at the Waldorf-Astoria on April 7. Among those who entertained were Eddie Bell-Lott, Mrs. May Isabel Fisk, Leo Warr, and Rose Antoinette Preston.

Les Plumes du Géant, a four-act comedy now running at a small theatre near Paris, has been secured for presentation in America next season. The play is said to possess many of the qualities of *A Message from Mars*.

Joseph Carey has succeeded W. H. Denby in the part of the innkeeper in *The Earl and the Girl*. This summer Mr. Carey will play comedy roles with the stock company at Fitchburg, Mass.

Herman Wronski has bought a theatre site at the corner of 125th Street and Madison Avenue, but has not yet perfected plans for a building.

Fred Mayer, formerly representative of Sarah Bernhardt, passed through New York last week on his way back to Paris. It was reported that he had been challenged to a duel by M. Max, Madame Bernhardt's leading man. They are scheduled to satisfy their honor on M. Max's return to France.

John Griffith's present season of thirty-eight weeks in King Richard III will end on April 18. He will continue in the same play another season, commencing on Sept. 1, and is already booked as far as the following April.

Margaret Fealy presented Everyman at the Central Christian Church, Denver, Col., on April 5, playing the title-role herself. Rev. J. H. Houghton, rector of St. Mark's Church, Denver, appeared in the character of Messenger, and the other roles were played by members of Mrs. Fealy's dramatic school.

Henry Woodruff is to be the guest of the Twelfth Night Club on April 24. He has been requested to address the club on "The Scientific and Social Phenomena of the Matinee Girl."

At the benefit performance for the New York Home for Destitute Crippled Children in the Broadway Theatre on the afternoon of April 19, the bill will include Fritz Scheff, Joe Weber, Marie Dressler, Elsie Janis, George M. Cohan, the Rogers Brothers, Ethel Levey, Joseph Cawthorn, Joe Hart, Carrie De Mar, Nella Bergen, Corinne, Jeanette Lowrie, Ottie Harlan, Truly Shattuck, Fred Hallen, and Mollie Fuller.

Frank Andrews and Ethel Bruce, both of The Prince of India company, were married at St. John's Church on March 29 by the Rev. Henry Dexter.

For the cast of *The Younger Son*, which is to be produced in Washington on April 28, there have been engaged Rose Coghlan, Sadie Martinot, Laura Burt, Charles Harburg, William Bonnell, E. P. Sullivan, Lynn Pratt, William Harcourt, and Frederick Roberts.

Joe Kane has been engaged to take Max Rogers' place in *The Rogers Brothers* in Ireland

## MUSIC PUBLISHERS.

**A New Song**

and by the way it is going to be the biggest kind of a hit—a regular four bagger—a set the stands wild hit—has been written by FELIX F. FEIST, with music by JOWEL P. CORIN.

**My Billy Boy**  
Old Billy Boy  
THE BILLBOARD.

and is dedicated by the publisher to

**LEO FEIST,**

134 W. 27th Street, New York.



Master Mortimer A. Keiser, son of the celebrated composer, Robert A. Keiser, has placed his first song, entitled "Jolly Boys," with Leo Feist. Mr. Feist presented Master Keiser with a check, and the song will be published in the near future.

Jerome H. Remick and Company recently purchased the entire Vincent Bryan catalogue, including the comic song, "The Poor Old Man," also "G. O. P." "Out in An Automobile," "Foot Ball," "Good-bye, Maggie May," and numerous others. Mr. Bryan is now connected with the Remick house, and is busy receiving his old friends there.

All of the publications of the New York Publishing House are meeting with popular favor. Lottie Gilson is singing "Dear Old Dixie" and "Since Nellie Went Away" with continued success.

Josie and Willie Barrows, the Elite Musical Four, and Black and Jones are among the headliners using "Keep on the Sunny Side," "When Mose With His Nose Leads the Band," "Starlight" and "Policy Pete." Published by F. B. Haviland & Co.

Della Fox, at the Colonial last week, was welcomed by her old friends. Miss Fox sang a new song entitled "Alice, Where Art Thou Going?" and was compelled to respond to several encores.

Dessley and Austin write from Sheridan's City Sports: "We are grateful to you for giving us a song for our act like 'It's Up to You to Move.'"

Edward Lennon is meeting with much success with the novelty song by Williams & Alstyna, entitled "Cheyenne."

Le Roy and Maxwell speak of "Honey, Won't You Love Me Like You Used To?" as being one of the prettiest and catchiest songs of its kind that they have ever sung.

Evelyn Fonner has made a special feature of Driallane and Morse's new song, "Keep on the Sunny Side" for the past three weeks in Boston, and reports success.

Cecil Downey is scoring with "It's Up to You to Move" and "Honey, Won't You Love Me Like You Used To?"

Bradley and Davis continue to use "Keep on the Sunny Side" and "When Mose With His Nose Leads the Band."

The Musical Bennetts have just finished the Keith and other Eastern circuits, and are now booked through the Wells' Southern Circuit. They are featuring exclusively the "House of Hits" publications, including "Peter Piper," "Milo," "Dearie," and "Big Indian Chief."

Shepard and Ward are featuring "Starlight" at Atlantic Garden this week, receiving four and five encores at each performance.

Among the new publications from the F. B. Haviland Publishing House are "It's All for You," "Lazy Spells Lazy," "I'll Always Wear Your Image in My Heart," "College Life" and "Policy Pete."

**VAUDEVILLE JOTTINGS.**

The barn dance given by Mr. and Mrs. Zancz at their apartments, in this city, on March 31, was a huge success, and the occasion proved most enjoyable.

The Bijou circuit recently secured the lease of the Shawnee Theatre, at Shawnee, Okla., and on March 12 opened a new vaudeville house, renamed the Bijou. G. K. Hinshethan is the manager.

Gurie Galt, of Shields and Galt, one of the vaudeville features of the Nashville Leslie co., who has been in the hospital for the past seven weeks, rejoined the co. at Williamsport, Pa., April 2, his health being entirely restored.

Kinzie B. Masters has been forced to cancel ten weeks already booked for A Romance of Red Cross owing to the serious illness of her mother.

Terence Piechani, one of the Piechani Troope of acrobats, was given a verdict of \$1,000 on Tuesday last in the Supreme Court in her suit against the Metropolitan Street Railway Company. She was injured by being struck by a car on July 2, 1902, and was forced to rest for several weeks.

Ralph Kellard closed his season with The Eternal City a few days ago and returned immediately to New York to negotiate for his Summer vaudeville season in a playlet written by himself and William E. Bonney. They are the authors of *A Lesson in Economy*, *The Voter's Love*, *Mrs. Van Lowe's Strat* and several other sketches.

Monroe S. North, manager of Russell, the magician, writes as follows: "In THE MIRRORED April 7, is an item concerning Carl Hagen and his new illusion, 'Steinbeck's Blackboard.' I beg to say that Russell, the magician, has been doing this act for nearly two years, under the name of 'The Invisible Information Bureau,' and I believe he is the originator of the act and deserves credit for being the first producer."

Billy S. Clifford replaced Greene and Werner in the bill at the Colonial during the latter part of last week, owing to Mr. Greene having contracted a cold that settled in his vocal chords.

Juan A. Calcedo, "King of the Wires," who has been playing with A Yankee Circus on Mars in Chicago for the past few weeks, has been re-engaged by Thompson and Dandy for nine weeks longer and remains with the company until the conclusion of the Boston engagement which begins April 28. He will sail for Europe in May to play a long engagement in London, but will return to New York in time to begin his American tour, which opens October 1.

Dorothy Russell, who has recovered from her long and serious illness, will soon return to vaudeville, doing a monologue and songs.

Dio Henry, a Norwegian circus performer, arrived in New York last week with a donkey and several trained dogs. A valuable horse belonging to the troupe died at sea and was thrown overboard.

W. R. Watson, the well-known comedian and manager, and James Elliott, of Columbus, O., will shortly erect a handsome new theatre in Columbus, to be devoted to burlesque. It will be on the Empire cir-

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**Jennie Mine**

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Hear the bairns calling, Jennie Mine,  
See the boys are falling into line,  
Wear the roses that I gave you,  
Just for Auld Lang Syne.  
Though your heart grows weary, do not you sigh,  
I will come back, dearie, bye and bye.  
And I'll kiss your tears away, when I meet you  
Coming through the Rye.

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cult, and companies will alternate between Columbus and Indianapolis. The location secured is said to be a good one, and as Columbus has population enough to support a burlesque house, the outlook is promising.

Joe Weber has given the box office employees of his music hall the free use of the theatre for a benefit performance on Sunday evening, April 15. The entertainment will be made up of fifteen vaudeville acts, twelve of which have already been secured.

Hondal's latest exploit in Boston was to break from a packing case especially built on the stage before the eyes of the audience at Keith's. He got out in forty-three minutes.

Barnum and Bailey have received news of the capture in Africa of a white rhinoceros. Several months ago Mr. Bailey offered \$10,000 for a specimen of this rare animal and he is delighted with the news of the capture.

The beast will be shipped to the United States at once, and will be added to the Barnum and Bailey menagerie.

Blanche Ring will make her appearance in vaudeville shortly, having signed a contract with F. E. Proctor to play his circuit.

Josef Yerrick has recently been presenting his new illusion act in New England, meeting with the greatest possible success. The rough edges have been smoothed, and Mr. Yerrick is confident that he has a specialty that will compare with anything in the magic line ever shown in vaudeville.

Nellie O'Neill, formerly of Guyer and O'Neill, was taken to Bellevue Hospital last week, suffering from hysteria that developed at her hotel.

Dan Burke, an English comedian, is rehearsing a big act employing seven people at the Auditorium, Lynn, Mass.

Nick Long and Idalene Cotton, after an absence from Chicago vaudeville of four and a half years, opened at the Majestic Theatre last week and their reception on Monday proved that they had not been forgotten. Miss Cotton's capital imitation of Mrs. Fliske as Leah Kieschnie was most enthusiastically received. They are the headliners at the Olympic this week.

Gracie Emmett and her co., through the kindness of Hyde and Behman, will appear at the Belasco Theatre Thursday, April 17, for the benefit of the New York poor relief fund.

Tod Sloan, the ex-jockey, who recently went into vaudeville, was examined in supplementary proceedings on Saturday and stated that his present income is \$50 a week, paid him by John McGraw as a partner in a billiard parlor on Broadway. He acknowledged that he received \$800 for doing his monologue at Keith's Theatre, Brooklyn, two weeks ago. The court proceedings were on behalf of an architect who some time ago obtained a judgment for \$4,200 for work done on a house built for Sloan at Sheepshead Bay.

Estelle Wordette was forced to cancel an engagement at Paterson, N. J., this week, as she is suffering from tonsillitis.

**MATTERS OF FACT.**

Kirk Brown and his company have just passed their thirty-first week of the season, and it has been a financial success. The company are a social, happy organization, and look with regret to the time when they must leave home for the Summer.

The Dilger Stock company will open May 7 at Berkimer, N. Y. Fred Dilger, late of the Dilger-Cornell company, who has been connected with Bennett and Moulton, under the management of W. C. McKay as comedian for the past seventy-two weeks, will be featured with this attraction. Some of the plays will be "Widowed But No Widower," "The Fatal Scarf," "The Operator's Daughters," "Her Prince Sin," Under Two Flags," "Sweet Minnie and Pamela." The company will tour for the Summer through New York and Vermont cities.

The Duke of Killicrankie closed its tour April 7. Charlotte Lambert, who followed Rose Coghlan in the leading parts, has returned to town and is open to offers.

Billy Walsh will close with the Fenberg Stock company at Paterson, N. J., April 21, and open with the Poll Stock co. at Waterbury, Conn., May 7 for the Summer.

If nature has not endowed you with looks that rival those of Apollo's, the Ad-Shane Form Co., Box 256 J., Willimantic, Conn., will help you to make them shapely, by a device readily adjusted and undetectable. Particulars may be had of the manufacturing firm.

Plans are written to order or revised by "Practical," care this office.

The Orpheum Crane School of Opera, located in Carnegie Hall, is open all Summer. Ambitious singers are given an opportunity to appear in opera at a New York theatre.

A. Pierre has written a historical drama dealing with the tragic death of the Serbian royal family.

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Golden Autumn Time  
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New Music Ballad by

One of "Sweet Adeline," "Golden Harvest Moon is Shining on River."

IF SO, READ THIS CHORUS—

I won't play unless you coax me—  
I don't like you any more;  
I won't bring you any candy;  
When I come back from the store,  
I won't help you wash the dishes,  
You can take the mud pie too;  
I won't play unless you coax me;  
I don't care—I'm mad at you.

**"I NEVER GET ENOUGH TO EAT"**

"On the Side Streets 'Round the Town," but "They All Spoke Well of You" "My Sunburst Lily" while the "Lights of Home" were brightly shining on "Just a Picture of You," "Back, Back to the Dairy." Professional copies of these Seven Great Popular Songs will be sent FREE to professional singers only, sending program, on receipt of a two cent stamp. Get in line with the headliners and send for them now.

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## THIS WEEK'S ATTRACTIONS.

## PASION'S.

Monroe, Mack and Lawrence in a new act called Maggie's Day Off, Coon and Syiva, Edwin Latell, Trolley Car Trio, Hoyt and Waller, Fraser Trio, George and Georgia, Harry Salmon and Ida Chester, Clark and Florette, Wentworth and Vesta, Burton and Primrose and Jules Larivette.

## Keith's Union Square.

Delight Barsch and the Broomstick Witches, Felix and Barry company, Four Musical Avocados, Scott, Wilson and company, Max Wilson Troupe, Lew Hawkins, Daisy Harcourt, Sailor and Barberette, the Valdars, Carroll and Baker, Barnard and Nicholson, St. John and Le Fevre, Calvo and Klein and Klein.

## Proctor's Twenty-third Street.

Margaret Wycherly and company, Fred Walton and company, Eight Vassar Girls, Elsinore Sisters, Crane Brothers, Mr. and Mrs. Mark Murphy, Melville Hills, Watson's Barnyard, Brown and Nevarro, and Sid Baxter.

## Hammerstein's Victoria.

Fred Karno's company in A Night in an English Music Hall, Peter F. Daley and his Lulu Girls, Kaufmann Troupe, Gertrude Mansfield and Cary Wilbur, A. O. Duncan, Avery and Hart, the Mysterious Zanciga, Kelley and Violette and the Great Cadieux.

## Colonial.

Grace Van Studdiford, Josephine Cohan and company, Gus Edwards' School Boys and Girls, Fred Niblo, Brothers Freydor, Charles F. Simon, Howard's ponies and dogs, Golden Gate Quintette, and the Elite Musical Four.

## Proctor's Fifty-eighth Street.

Vesta Victoria, Hagenbeck's bears, Red Raven Cadets, Clarice Vance, Bert Howard and Leona Bland, Matthews and Ashley, Celina Bobe, Wopot Trio, and Tanner and Gilbert.

## Alhambra.

Thomas J. Ryan and Mary Richfield, Eddie Clark and his Six Winning Widows, Thorne and Carlton, Turner's Animated Song Sheet, Jackson Family, J. K. Murray and Clara Lane, Caron and Herbert, Polk Collins, and the Carmen Sisters.

## Hurtig and Seamon's.

Edna Aug, Clayton White and Marie Stuart, Henri French, Hoey and Lee, Prelli's talking dogs, Bimbo, Bonn Brrr, Inness and Ryan, and Josie and Willie Barrows.

## Hippodrome.

A Society Circus, with Marcelline, the Lecussons, Mile, Leris, the Grandchmidt, the Flying Meteors, the Four Rianos and others.

## LAST WEEK'S BILLS.

**HAMMERSTEIN'S VICTORIA.**—A new act called In the Swim was offered here for the first time. The lyrics are by Henry Williams and the music by Max Hoffman. There are six men, six women and a juggler in the act, which was smartly done and well received. It consists for the most part of songs and dances, one song in particular being especially catchy. In the middle of the act a juggler named Paul La Croix comes on and does a few stunts with balls and high hats, while the women are making a change. His work with the hats is extremely good. The act was staged by Gertrude Hoffman, who evidently understands her business. The finale is quite effective, though the Stars and Stripes are very much over-worked. Walter C. Kelly pleased his innumerable admirers greatly by putting on an entire new act, which is a continuation of the Virginia police court idea, with new characters and incidents. The act is fully as good as the old one, and in some respects even better. The character delineations are clean cut and cleverly done, and the whole turn is up to Mr. Kelly's high standard. The Klitties' Band headed the bill and the various selections were encored. John Hyams and Leila McIntyre, the Elsinore Sisters, Matthews and Ashley, Hill and Silviany, the Wonderful Darros Brothers and Black and Jones completed the bill.

**KATH'S UNION SQUARE.**—Harry Gillfill imitated all sorts of animals and sounds to the great delight of large audiences. Will M. Creasy and Blanche Daynes offered Bill Biffin's Baby for the second week of their engagement, and of course it was a go. Gero and Bailey and company in A Cigarette Case were hilariously amusing and danced with great cleverness. Searl and Violet Allen and company in The New Reporter have a skit that simply carries the audience by storm. It is an odd conceit, using five people in a street in one, but this only serves to bring the performers into closer touch with the audience. One gag follows another with such swiftness that one has not time to think, and the laughs come thick and fast. Dainty and pretty as a picture is Ethel MacDonough, "the Girl Behind the Drum," and her specialty won the applause it so fully deserved. Fleurette de Mar and Tom Fortune were presented by Joseph Hart in a musical skit called My Sweetheart. It is bright and breezy and reflects credit upon Mr. Hart as well as the performers. Emma Francis and her Arabian Whirlwinds, Mareena, Nevorro and Mareena, Brooks Brothers, Kurtis and Busse, Lennon and Edwards, Anna Chandler, and Chick were also in the bill.

**PASION'S.**—Hoey and Lee were the headliners and their parodies and chat caused unlimited laughter. Fred Ray and company were an added attraction and scored heavily. Mr. Ray is now assisted by Lillian May Crawford, who is a decided improvement upon her predecessor, and helped to make the act extremely effective. Harry Smil and Rose Kessner repeated former successes in The Bell Boy and the Waiting Maid. J. K. Hutchinson and company appeared once again in The Idol Smasher, which is full of action and interest. The finish is particularly strong. Inness and Ryan were given a cordial welcome after a long absence, and their jokes and songs were entirely successful. Miss Ryan has some new gowns that are very handsome. Pongo and Leo, Billy Link and Willette Charters, Mr. and Mrs. Nick Hughes, Mr. and Mrs. Jack Texarkana, and Walby, Winans and Cassier and Harry La Vardo were also present.

**PROCTOR'S TWENTY-THIRD STREET.**—Mabel Taliferro made her New York vaudeville debut in a condensed version of The Little Princess, scoring a decided success. Miss Taliferro is a gift of girl, and her efforts in this sketch were thoroughly appreciated. The garret scene was used, and within the space of half an hour the story of the play was prettily and completely told. The star was ably assisted by Louise Galloway as Becky, Belle Theodore, Lillian Claire, Frank Howson, and Richard E. Neil. The play was staged by R. A. Robertson. May Boiley and the Poly Girls made a hit in selections from The Maid and the Mummy. Vesta Victoria sang two new songs and a few old ones. Excellent turns

were presented by Howard and North, the Four Larks, Edmund Day and company in The Sheriff, the Ellis-Nowlan Trio, Leon Thurber and her "picks," Gardner and Stoddard, and Luigi Dell'Orto.

**COLONIAL.**—Peter F. Daley and Della Fox shared the headline honors last week. Mr. Daley was assisted by several girls, and gave a rather tame performance, including a few new songs, done in the usual Daley way. Miss Fox was warmly welcomed and made a hit with her selections. May Belfort scored with some recitations. Horace Goldin finished his second week, presenting some novelties in addition to the tricks he has shown. Greene and Werner were rapturously applauded and their Babes in the Jungle skit made one of the hits of the season. Joseph Newman made his reappearance after a very long absence, and his original comic songs and sayings were well received. Frank Gardner and Lettie Vincent in Winning a Queen, the Three Negroes in a startling act, and Wartenburg Brothers also pleased.

**PROCTOR'S FIFTY-EIGHTH STREET.**—Henri De Vries was a big drawing card, and the capacity of the house was tested during the entire week. Staley and Birbeck won their share of the honors with their remarkable transformation act. Mr. and Mrs. Mark Murphy, the Three Sisters Macarte and Clifton Crawford were notably good numbers in a bill including In the Sunny South, Gilday and Fox, Frank Lynne and the Tanakas.

**ALHAMBRA.**—Big houses were attracted by an unusually fine bill. Special hits were made by Fred Karno's company in The Mumming Birds; Violet Dale, the clever mimic; the Orpheus Comedy Four, and Kelly and Violette. Others were the Max Wilson Troupe, Bobby North, Theresa Rens and her horses, Macart's dogs and monkeys, and the St. Onge Brothers.

**HURTIG & SEAMON'S.**—Grace Cameron played another return engagement and scored a success as the star of a bill embracing the Valdars Troupe of Cyclists, Estelle Wordette and com-

## VAUDEVILLE BENEFIT FOR ACTORS' FUND.

On Sunday evening, April 29, at the Academy of Music in this city, a benefit will be given in aid of the Actors' Fund, under the auspices of Tony Pastor and the other vaudeville managers and agents of New York. It is hoped that a bill will be arranged that will eclipse anything of the kind ever seen before, so that the public will find it impossible to resist going to see the performance. Every vaudeville performer who expects to be in or near New York on April 29 should communicate with Mr. Pastor at once offering his or her services, so that the list of talent will be as formidable as possible. Of course, it will be impossible to use singly all of the talent that will be offered, but the committee in charge has in mind several big novelties that may require the services of hundreds of people, and in this way everybody, no matter how humble in position, can be useful on this occasion. The vaudeville performers enjoy the privileges of the Fund as well as those in the dramatic branch of the profession, and it behoves them to prove that they are earnest in their support of this great charity by coming forward in large numbers and offering their services in any capacity to the committee.

## BABY CAMEL JOINS CIRCUS.

On Thursday last there was great rejoicing in Madison Square Garden over the safe arrival of a male baby camel with two humps, which was born to the camel called "Mecca." The youngster is a fine healthy specimen, weighing over one hundred pounds. The circus is doing the usual land-office business at the Garden, in spite of the Lenten season, and on many occasions hundreds have been turned away. On Tuesday evening last the Mystic Shriner, several hundred strong, accompanied by their wives and friends, had their annual circus party. Several novelties were introduced especially for the occasion, including a number of funny tricks by

## A PRINTER'S ERROR.

Printers have made funny mistakes, and many good stories are told of how the "intelligent compositor" sometimes makes a writer say something that was very far from his mind, by a careless reading of copy. The man who "made up" the programme for a vaudeville theatre in Hartford recently played an unintentional joke upon Idalene Cotton which was hugely enjoyed by the patrons of the house. A note, under the cast of Mr. Long and Miss Cotton's sketch, should have contained the information that Miss Cotton would give imitations of Mrs. Fliske and others, but the compositor dropped out a line and the note reads as follows: "During the comedietta Miss Cotton will sing the —— Brewing Company's uninvited brews—Ale, Lager, and Porter." It is needless to say that Miss Cotton did not play "as per programme."

## BERT FLATT HEARD FROM.

About a year ago THE MIRROR had several inquiries regarding the whereabouts of Bert Flatt. A correspondent in China wrote saying that Flatt had fallen from a steamer and had been drowned, and it was supposed that he had made his last appearance on that occasion. Happily, however, this report was untrue, as Mr. Flatt is still in the land of the living and doing very well. He has seen THE MIRROR some programmes of entertainments given by him and his company in Bombay, India, in February, and states that this is his second visit to that country as an entertainer. Those who are interested in Mr. Flatt can reach him by addressing him care of Thomas Cook and Sons, Bombay.

## KEITH BUYS THEATRE FROM FYNES.

Much astonishment has been caused by the announcement that B. F. Keith has purchased the Bijou Theatre in Jersey City from the International Amusement and Realty Company, of which J. Austin Fynes is president. The house was bought by the Fynes company a few weeks ago from John W. Holmes, and it was expected that Mr. Fynes would start in on April 23 to give Jersey City a taste of real vaudeville. All this has been changed, however, by the Keith purchase, and as S. Z. Poll has already started to build a vaudeville theatre in Jersey City, very interesting developments may be looked for next season.

## ANOTHER MAJESTIC OPENED.

Another link in the chain of Majestic Theatres in the South was completed on April 2, when the Majestic in Little Rock, Ark., was formally opened. The occasion was a notable one, speeches being made by Mayor W. E. Lenon, Hon. H. L. Remmel, Hon. H. H. Meyers, and by George K. Hoblitzelle on behalf of the Interstate Amusement Company. A very handsome souvenir programme was distributed, the artists taking part being Kline and Gotthold, Zoa Matthews, Singer's monkeys, Swor Brothers, Willard Newell and company, Zay Holland, Georgia Gardner, assisted by Ralph Denne, Klecko and Fravoli, Steely, Doty and Coe, and Count De Butz and Brother.

## WINTER QUARTERS MAY BE MOVED.

The Winter quarters of the Barnum and Bailey Circus may be moved from Bridgeport, Conn., to a spot on Long Island, a few miles outside of the city limits. A plot of thirty acres has been offered to Mr. Bailey, and as the present grounds are only half that size and are rather cramped, it is more than likely that the deal will be carried through, even though Bridgeport's pride will suffer, and the best advertisement that any city could have will be withdrawn.

## POLI BUYS A RESIDENCE.

S. Z. Poll has purchased the handsome Maitby mansion at No. 10 Howe Street, New Haven, from ex-Mayor Cornelius T. Driscoll. The Maitby mansion contains twenty rooms and is one of the fine residences in that city. The purchase includes the famous Maitby hothouses. The house is modern in style, but Mr. Poll intends to remodel it to a great extent. The purchase price is not disclosed, but the property is said to be worth \$25,000.

## BIG HATS BARRED.

The Hippodrome management has taken an original stand against the wearing of large hats, and hereafter all tickets for the house will have a clause in the contract printed on the back reading as follows: "This ticket is sold with the understanding and agreement that if a woman uses the same she will remove her hat on request of any employee of the management."

## VAUDEVILLE CORRESPONDENCE.

**CHICAGO, ILL.**—Majestic this week: Arthur Dunn, Joe Welch, Patrice, Sadi Alfarabi, Herbert's dogs, Rappe Sisters, McCue and Cahill, Louise Bremer, Emmone, Emmone and Emmone, Petit Faculty, Musical Needs, Mr. and Mrs. T. Powers and others. Internationals: Hill and Silviany, Green Brothers, Catherine Kelly-McCord, Philbrooks and Reynolds, Krusko, Connally and Gazelle and others. Haymarket: Simon-Gardner co., Willy Zimmerman, Piroscia, Billy Van, Three Westons, John Birch and others. Olympia: Nick Long and Idalene Cotton, Sidney Grant, George Gardner and co., Madame Slapotski, Baader-Lavers Trio, Mignonet Kokin, Galetti's monkeys, Melville and Conney, Conley and Klein, the Vivians and others. Coliseum: Ring-Klein's, Circus: Mademoiselle: Gay Manufacturing Co.; Full: Bridgadier Burlesque co., Emma's Stock burlesque. Item: Hannett Corrigan's new football sketch, played by Mr. Corrigan, P. B. Dickey, Alex. Kearney, Adra Ainslie, Anna Bates, and Charles Edwards was fairly well received at the Majestic.

OTIS COLBURN.

**BOSTON, MASS.**—Still Houdini keeps on at Keith's and continues as mystifying a feature as ever with his remarkable escapes. Others are Harry Gillfill, McMahon's Minstrel Maids, Hersey-Camara, Malani Trio, Byron and Langdon, Ara, McMahon and Chapman, Ferguson and Watson, Ben Beyer, the Tanakas, Arnot and Gun, and Lily Seville. Howard Acton, Kitty Bingham, Wesley and Corinne Norrie, the Burkes, Maude de Lora, Meyer and Mason, Mac and George R. Alexander, and the burlesques. Sam A. Scribner's Gay Morning Glories are at the Lyceum. The Blue Ribbon Girls are at the Palace. At the Columbia the Star Show Girls appear. For the vaudeville attractions at Austin and Stone's the engagements include Dan Hillary, Harry and Sadie Daley, Wallace Sisters, Transatlantic Trio, and Alabama Comedy Four.

JAY BENTON.

**PHILADELPHIA, PA.**—Keith's New Theatre week: Clegg, Day and Day, Emma, Vernon, Eddie, Dickie and co., Genaro and Bailey, Tavello, the Savadas, Seymour and Hill, Nat Haines and Crichton. Casino: The Lid Litters, headed by Lawrence Crane, Fred Irwin's co. 16.—Bijou: The Jolly Girls, with a good olio. Utopians 16.—Trocadero: The Tiger Lillies. Lyceum: The Trans-Atlantic Burlesques; patronage always large. Rents-Santley co. 16.—Box Ton: Managers Lillian Tyson is slowly recovering and will soon be at her post. Features were Leon Hoffman, Collier and Field, Bert Howe, Cain Sisters, Lovelline, McKinnick and Chadwick; business constantly improving.

S. FERNBERGER.

**CLEVELAND, OH.**—Keith's Prospect Theatre will have the following bill 9-14: Leon Morris' Circus, Mother, Houghton and Mother, Snyder and Buckley, Callahan and Mack, Eva Westcott and co., Carter and Bluford, Hathaway and Siegel, and Tom Brown. Manchester's Crackerjacks at the Empire Theatre 9-14.—The Oriental Burlesques come to the Star Theatre 9-14.—The bill at the Lyric Theatre 9-14 will include Caboretta's dogs, La Adele, John and Alice McDowell, Waldo Whipple, Lydele and Chadwick, and T. W. Ray.

WILLIAM CRASTON.

**ST. LOUIS, MO.**—James T. Powers and co. head the list at the Columbia 9; the White City Quartette, Watson, Hutchings and Edwards, Barnes, Four Lewis McCord and co., Hal Merritt, James P. McDonald, Mira Von Wentz, Don and Mac Gordon and Herbert and Vance are also here.—At the Standard the Baltimore Beauties hold forth.—At the Safety Rice and Barton's Big Safety Extravaganza co. with Charles Barton, is the attraction.

RICHARD SPAMER.

**MINNEAPOLIS, MINN.**—Orpheum (G. E. Raymond, res. mgr.); Valerie Berger, Six Salvars, Rawson and June, Mildred Flora, Bonnie Gaylord, Rose and Ella, and Hart and Richardson 1-7. Business



Photo Butler, Salt Lake.

SID BAXTER.

THE MIRROR presents above a picture of Sid Baxter, the originator of many startling feats on the wire. Mr. Baxter's performance differs from that of every other performer now before the public, and the appreciation he has met with from the press and public is ample proof of his ability to entertain in a unique and out of the ordinary manner. His principal and most difficult

cult feat consists in passing through the frame of a bicycle on a slack wire. He is the only man in the world accomplishing this feat, of which he is the originator. He is assisted by Beatrice Southwick, who shares in the applause earned by the act. Mr. Baxter last week finished a tour of the Proctor circuit and recently played a return date at Keith's, Philadelphia.

the clowns. On the same evening Dan Marvelle, a clown, was injured by a bad fall, but recovered in time for the next performance.

## PROCTOR'S JUBILEE PROGRAMME.

This week at Proctor's Fifth Avenue Theatre Mr. Proctor is celebrating his twenty-fifth anniversary as a manager. The arrangements for the week assure the patrons a rare treat. The list of plays and vaudeville acts is as follows: Monday, If I Were King and Henry De Vries; Tuesday, Mrs. Jack and Mabel Tallafra; Wednesday, Mile, Marni and Le Domino Rouge; Thursday, Mr. Smooth, by the Harlem branch of the company, and Vesta Victoria; Friday, Canidida and Yvette Guilbert; Saturday, The Merchant of Venice and Fred Walton and company. Mr. Proctor is at present traveling in the South, but he has made arrangements to listen to the performances over the long distance telephone.

## WHITE RATS WILL MOVE.

The White Rats of America will remove this week from their present quarters in the St. James Building to more commodious rooms in the Saranac Hotel, on Broadway near Forty-second Street. On April 19 there will be a housewarming, which will be attended by the Rats and their friends. The annual benefit of the organization will take place at the Grand Opera House May 6.

## JESSIE MAE HALL IN VAUDEVILLE.

Jessie Mae Hall will appear in vaudeville for ten weeks prior to her starring season, under the direction of Oliver Morosco, at Hurtig and Seamon's week of May 7. Miss Hall will sing two operatic selections and two juvenile songs, entitled "I Won't Play Unless You Cox Me" and "I Wish I'd Been Born a Boy," written especially for her.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

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S. Z. Poll's, Waterbury.  
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Kellogg's Theatre,	Providence, R. I.	Shaw's Theatre,	Rockefeller, N. Y.
Kellogg's New Theatre,	New York City.	Shaw's Theatre,	Detroit, Mich.
Kellogg's Prospect Theatre,	Philadelphia, Pa.	Shaw's Theatre,	Portland, Me.
Kellogg's Royal Princess Theatre,	Cleveland, O.	Paris Theatre,	Waukesha, Minn.
Harry Davis's Grand Opera House, Pittsburgh, Pa.	London, Eng.	Savoy Theatre,	Fall River, Mass.
Charles's Theatre,	Washington, D. C.	Coliseum Theatre,	Lowell, Mass.
Grand Opera House,	Syracuse, N. Y.	Empire Theatre,	Lawrence, Mass.
Rivoli Theatre,	Albion, Pa.	Empire Theatre,	Jersey City, N. J.
Valentine Theatre,	Toledo, O.	Empire Theatre,	Hoboken, N. J.
			Paterson, N. J.

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Hopkins, Memphis	March 5	Orpheum, Minneapolis	April 22
Haymarket, Chicago	March 12	Majestic, Chicago	April 29
Orpheum, Kansas City	March 15	Columbia, St. Louis	May 7

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good.—Unique (John Elliott, mgr.); Bert Levy and co.; Howard Jester and the Daltons; and Corinne, George Jester, the Daltons, and Herman. —Big business.—Dewey (Mort Singer, mgr.); Colonial Belles played a big engagement.

CHARLES M. LANE.

**PROVIDENCE.** H. L.—Keith's (Charles Lovett, mgr.); A very fine bill 2-7 was given by Leslie Dwyer and co., the Sancos, Byron and Laundrie, J. C. Nugent and co., Madani, Trin, Harrow-Cameron Sisters, Woodford's animals, McCrae and Peake, Carver and Pollard, Johnny Jones, the Mitchells, Harry Hoffman, and the Sawadas. Large houses.—Westminster (George H. Batcheller, mgr.); The Blue Ribbon Girls drew well. Majestics 9-14.

HOWARD C. RIPLEY.

**SAN FRANCISCO, CAL.**—Orpheum: Bert Coote and co., Colby Family, Tony Wilson and Heisine, Amore Sisters, Abel Kader and his three wives, Sander's Circus, Alf Grant and Ethel Hong, and World's Comedy Four.—Chutes: The Gauity Girls in Happy School Days, Ennmonds-Emmerson Trio and a good vaudeville bill.—Grauman's: Fisher Stock co. in Mrs. Bandley Martin's Ball.

OSCAR SIDNEY FRANK.

**INDIANAPOLIS, IND.**—Grand (Shaffer Ziegler, mgr.); The Orpheum Show played a return engagement to crowded houses 2-7. Ye Colonial Septette, June and Julia Gossman, Campbell and John, Mrs. and Mrs. and their Sisters and Brothers Ford, Edwards, Davis and co., Edgar Dixie and Winona Winter scored.—Empire (Charles Zimmerman, mgr.); Bohemian Burlesquers 2-7. Yankee Doodle Girls 9.

PEARL KIRKWOOD.

**BUFFALO, N. Y.**—Show's: Gatti Barry, Milton and Daily Nobles, John Gilroy and his Two English Rosebuds, George W. Monroe, Rossi's horse, Minnie Delmon, Wilton Brothers, and Shorty and Lillian De Witt.—Jack O'Brien was the headliner at the Garden.—The Merrymakers scored merry at the Lafayette.—The Temple did a fair business, offering high-class vaudville.

P. T. O'CONNOR.

**BALTIMORE, MD.**—An excellent bill is presented at the Maryland 9-14. It includes Annie and Jennie Yeaman, Louis Montrouze, Emil Hoch and co., Morton and Diamond and others.—Rice and Barton's Rose Hill co. is at the Gayety. George W. Rice, Van Brothers, John E. Cain, Harry Evans and the Bison City Trio are in the old Trans-Atlantic.

HAROLD RUTLEDGE.

**KANSAS CITY, MO.**—Orpheum: Edwin Stevens, Mary Dupont, Foster and Foster, Leo Abbotts, Al Carton, Madame Emmy's pets, and the Great Le Parez, all of whom pleased.—Rice and Barton's Big Gauity co. were at the Majestic. Trocadero Burlesquers 8-14.—The Baltimore Beauties were the Century attraction and pleased, as usual; business good.

D. KEEDY CAMPBELL.

**ALBANY, N. Y.**—Proctor's (Howard Graham, res. mgr.); Customary capacity houses 2-7 saw Margaret Wyckoff, Rice and Prevost, the Dollar Trope, Eddie Gilbert and co., McEachan Brothers, Edna Lee, E. Miller, Kent and Hinckley, and Huntington, Gauity 8-14.—W. B. Watson's Burlesquers pleased in big houses 2-7. Al Reeves co. 9-14.

GEORGE W. HERRICK.

**PITTSBURGH, PA.**—Grand (Harry Davis, mgr.); Kitty Tracey, Auguste Van Bienne, Rice and Candy, Laura Burt, Mr. and Mrs. Edmunds, Caron and Farman, Melonette-Lenoile and Melonette, Carew, Hayes and Harmony Four, Great Vernon, the Be-Aons, Hanson and James and Mile. Celeste; business is uniformly large.

ALBERT S. L. HEWES.

**CINCINNATI, OHIO.**—The Columbia had Foy and Clark, Mills and Morris, Arthur Dunn and Marie Glaser, the Silver-Lester Trio, Mira Von Wind, Stella Lee, Hal Morris and Bennett's 9-14.—Bennett's London-Belle enjoyed good business at the Standard.—W. B. Watson's Burlesquers pleased at People's.

DENVER, COLO.

—Orpheum: Mignonette Kokin, Agout Family, Prohet, and Leo Ambros were favorites March 26-1. Three Seldoms, Sydney Deane and co., Sherman and Du Forest, Armstrong and Holly, Rosina and Dorote, Murray K. Hill, and Levine and Waltons week 2-7.—Novelties (H. Lubelski, mgr.); Good bill and business. MARY ALKIRE BELLS.

**OMAHA, NEB.**—At the Crofton-Orpheum business starts in week of 1 as good as ever. The offerings are Rooney Sisters, Dierckx Brothers, Alice Lyndon-Doll, Katherine Dahl, Herman the Great, Carson and Willard, and Bailey and Austin co.

J. R. RINGWALT.

**NEW HAVEN, CONN.**—Poli's (S. Z. Poli, mgr.; J. H. Docking, res. mgr.); S. R. O. over 2000 persons, and 2-7 appeared Frank D. Bryan and Son, Jewel's Quintette, Dean Edsall and co., and Gayer and Walthes.

TOLEDO, OH.—Arrose: Bob Fitzsimmons and wife were the headliners week 1-7. Others: The Kaufman Bicycle Troupe, Kita Banzai's Japs, McGarvey, Garay and Bamboo, Bryant and Sevilla, Edythe Doyle, Marion and Deane.—At the Empire Bob Van Oosten and co. put in a merry week.

C. M. EDSON.

**WASHINGTON, D. C.**—The programme at Chase's commencing 9 presents: Ray L. Royce, La Petite Mignon, Sisters Macarte, Lee Ortegues, Bobby North, Gallagher and Barrett and the Barrows-Lancaster co.—At the Kerman's Lyceum the Dreamland Burlesquers open 9. Alcasar Beauties 16. JOHN J. WARDE.

**LOS ANGELES, CAL.**—Orpheum: Clarence Brown, res. mgr.; Marshall P. Wilder, Thomas J. Koch and co., Sullivan and Pasquale, Watson and Morrisey, Pacific Minstrels, Aztec Major, Mile. Chester's dog and Lillian Burkhardt scored 2-7.

DON W. CARLTON.

**JERSEY CITY, N. J.**—Bon Ton (Thomas W. Dinkins, mgr.); The Tiger Lillies drew well 2-9 and pleased. Utopians 9-14.—Items: The local Elks and T. M. A. will have a theatre party at the Bon Ton 10. A reception will follow in the Elks' clubroom.

WALTER C. SMITH.

**TORONTO, CAN.**—Shea's (M. Shea, mgr.); The Broomestick Witches, Salerno, Quigley Brothers, O'Brien and Buckley, Empire City Quartette, Three Madcaps and Eddie Mack 2-7.—Star (F. W. Stair, mgr.); Williams' Ideals played to good houses.

JALEX MCNEIL.

**HARTFORD, CONN.**—Poli's (S. Z. Poli, prop.; Louis Kirby, res. mgr.); Crowded house greeted Edward Clark and co., Royal Wortham Trio, Smith and Fulmer, Mason and Basco, Basque Quartette, Irene Lee, and Five Romanes 2-7.

A. DUMONT.

**FALL RIVER, MASS.**—Savoy (Al. Haynes, mgr.; George A. Haley, res. mgr.); Murphy and Nichols, Metropolitan Opera Trio, McNamee, Charles W. Littlefield, Brash and Miller, Fitzgibbon, McCoy Trio and the Zaseline-Vernon co. made hits 2-7; attendance good.—Boston (Charles Schlesinger, res. mgr.); Kings and Queens burlesque co., Carlson, Lewis and Howard, Nellie Hartford, Harry and Sadie Daly, May Lawrence, Elmo and Lawson Brothers.

NEWARK, N. J.—Proctor's (H. C. Stewart, res. mgr.); Fred Walton and co., Six Gilmores, Eddie Keogh and George W. Day, Charles and Melville Mills, Alfred Anderson, Brown and Newberry made up a good bill which pleased; capacity houses.—Waldmann's (William S. Clark, mgr.); The Dainty Duchess co. found favor and pleased big houses. Clark's Runaway Girls 9-14.

**ROCHESTER, N. Y.**—Cook's Opera House (J. H. Moore, mgr.; W. B. McCallum, res. mgr.); Business good week 2-7 with Louis Gunning, Faran and Byron, James J. Morton, Eltinge, Eight Bedouin Arabs, Waterbury Brothers and Tonny, Johnson and Wells, and Harry Edison.—Corinthian (H. C. Jacobs, mgr.); Miles and Raymond, the Daughters Irene La Lou, Robbins and Treasman, and Alfred A. Greenwald scored.

**WINNIPEG, CAN.**—Dominion (David Douglas, mgr.); Ferguson and Passmore, Dixon and Field, Dick Lynch, Myles McCarthy and co., Howley and Leslie, and Sir Brodie Macmillan 2-8-13; good attendance and bill. Bijou (Nash and Burrows, mrs.); The Great Santini, Jennings and Jewell, Janette Laurelle, Glenroy and Bassell, Morey Long, and Great Capoli. Attended large.

**POTTSVILLE, PA.**—Grand Opera House (William Porter, Jr., mgr.); Mr. and Mrs. Ned Litchfield, Carew and Hayes, West and Lewis, Mona Herbert, Annie Goldie, and Edward Boyd to good business 2-7.—Auditorium (Amodeo and Kinney, mgrs.); Miles and Raymond, the Daughters Irene La Lou, Robbins and Treasman, and Alfred A. Greenwald scored.

**LAWRENCE, MASS.**—Colonial (Al. Haynes, mgr.); Fred Los, res. mgr.); Paul Coaches, Leroy and Clayton, Chris Smith and the Two Johnsons, James Richmond Glenroy, Charlotte Guyer, George Burke and Dempsey, and La Manie Brothers 2-7. Good bill and audience.

**SPRINGFIELD, MASS.**—Poli's week 2 had the Super Minstrels, Tex Denick and Farm, Harry La Rose, co., French and Jen Latona, Reichen's dogs, McGlenn and Smith, and James H. Joe.—The Neills played the Morning Glories 2-4 and a return of Irvin's Big Show 5-7.

**LOUISVILLE, KY.**—The New Buckingham 1-7 offers Miner's Americans. Business excellent.—The usual good business continues at Hopkins', where Lucy and Lucie, Musical Simpsons, Madame Romano, Rawls and Von Kaufman, Horvsky, Berger and co., Billy Van, and Melville and Stetson pleased.

**BRIDGEPORT, CONN.**—Poli's (S. Z. Poli, prop.; Ernest B. Mitchell, res. mgr.); They are applauding to the echo the Primary No. 23 schoolroom act of Gus Edwards and co. 2-7. Channing, Daly's Dixie Serenaders, Millman Trio, Rich Brothers, Three Banjo Brothers and Von Dell also pleased.

**LOWELL, MASS.**—Hathaway's (John I. Shanahan, res. mgr.); Archie Boyd and co., Ida Marie Rogers, A. W. Tarr, Theo. Gillian, Lawrence and Harrington, Tancock, and Bill's pony 2-7. Boston (J. H. Tebbits, mgr.); Marlowe's Plunket and co., Jean Beaupre, Elsie Belard, and D'Elma Brothers.

**SHAWNEE, OKLA.**—Belle (G. K. Hightower, res. mgr.); Pharo, Wharton and Le Roy, Sullivan and

Faunce, Irene Ross, and Estelle St. Felix week March 26-31. Large and well pleased audiences. The Powells, Irene Ross, Grace Collins, and Norton and Perkins 2-7.

**NEW ORLEANS, LA.**—St. Charles Orpheum (Thomas Winston, mgr.); Fannie Rice, Julie Ring and co., Clifford and Burke, McCue and Cahill, Wynne Winslow, Jack Gardner, and Dionne Twin Sisters 2-7.

**WILMINGTON, DEL.**—Garrison (William L. Deckster, mgr.); Miss Stuart, Eaton, and co., Grace Field and her Matinee Girls, Howard and Bland, Jack Wilson and co., Rappo Sisters, the Be-Ans, and Sadie Alfarich 2-7. Good houses.

**TOYON, N. Y.**—Proctor's (William H. Graham, mgr.); Marseilles, Gordon and West, May Ward, Juanita Allen and co., Charles F. Simon, Mr. and Mrs. Gardner Crane and co., Watson's Barnyard, and Joe Welch gave satisfaction to full houses 2-7.

**READING, PA.**—Orpheum (Frank D. Hill, mgr.); Victor's Royal Venetian Band, Mr. and Mrs. Perle's D. Fisher, Walters and Prouty, Maddox and Melvin, Neff and Miller, Blanche Sloan and Grand Opera Trio 2-7; good bill, large audiences.

**YONKERS, N. Y.**—Doric (Henry Myers, mgr.); Max S. Witt's six Sophomores and A Freshman, Don L. Finner and Anna Edmunds, Cossack, Paris, France, and Harris satisfied excellent houses 2-7.

**LYNN, MASS.**—Auditorium (Harry Kutzer, mgr.); M. Waters and Tracy, Jim Morris, Trans-Atlantic Four, Three Rose, Spiegel Brothers and Mack, Carson Brothers, Francis Owen, Minnie Hoffman and co. pleased 2-7.

**SYRACUSE, N. Y.**—Grand (C. H. Plummer, mgr.); Six Provençal, Burke and La Rue, the Three Keatons, Bedford and Winchester, Mark Sullivan, Hathaway and Seigel, Leone and Dale, and Delmons and Oseda drew usual good business 2-7.

**WATERBURY, CONN.**—Jacques (Harry Parsons, mgr.); Bersac's Circus, Mile. Troja, Fizik and McDonough, Hellman and Moore, Dixon and Holmes, and the Three Leightons 2-7 to good business.

**SALT LAKE CITY, UTAH.**—Orpheum: Rosalie and Dorothy, Three Seldoms, Davis and Neal, Levine

## VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates to us, and we will be furnished on application. Dates of performers with combinations are not published in full.

Adair and Dahm-Powers' Decatur, Ill., 9-14.

Adams, E. Kirk-Norfolk, Va., 2-14.

Adams and Mack—New Family, Bklyn., 9-14, Keith's, 10-21.

Adler, Flo-Bijou, Dubuque, Ia., 9-14, Dominion, Can., 10-21.

Alarcóns, Three—Mohawk—Schenectady, N. Y., 9-14.

Albene and La Brant—Family, Sioux City, Ia., 9-14.

Albertus and Millar—Casino, Paris, France, 2-30.

Alick and Scotch—Pastor's, N. Y., 9-14.

Allen, Nita—Proctor's, Albany, N. Y., 9-14.

Allen and Dalton—Keith's, Phila., 9-14.

Almond, Eight—Grand, Indianapolis, 9-14.

Allison, Mr. and Mrs.—Orpheum, Reading, Pa., 9-14.

Allison, Joe—Bijou, Appleton, Wis., 9-14, Bijou, Green Bay, Wis., 16-21.

Amann and Hartley—Sheffield, Eng., 9-14, Hull, Eng., 12-21.

Anderson, Eight—Grand, Indianapolis, 9-14.

Rake, Will—Evansville, Ind., 8-14.  
Emmond, Mr. and Mrs. Edward—Grand, Pittsburgh, 9-14.  
Shea's, Buffalo, 10-21.  
Everhart—Orph., Gratz, 1-15. Palais De Cristal, Mar-selles, France, 15-May 11.  
Foster, The—Trent, Trenton, N. J., 9-14, Colonial, N. Y., 16-21.  
Fagan and Bryan—Temple, Detroit, 9-14, International, Chgo., 16-21.  
Feinard, The—International, Chao, 9-14.  
Falk, Eleonor—Grand, Indianapolis, 9-14.  
Farley, James and Bonnie—id. Ave., N. Y., 9-14.  
Farnum, Jim—Comique, Buffalo, 9-14.  
Fay, Celia and Jerry—Grand, Indianapolis, 9-14.  
Fisher, John J.—Proctor's, Albany, N. Y., 9-14.  
Fitzgerald and Barry—Keith's, Kansas City, Mo., 9-14.  
Ferguson and Prentiss—Orph., Omaha, Neb., 9-14, Orph., Kansas City, Mo., 15-21.  
Ferguson and Watson—Keith's, Boston, 9-14.  
Ferraro—Moore's, Portland, Me., 9-14.  
Ferris Wiles—Triv—Bijou, Wheeling, W. Va., 9-14.  
Ferry—Lyric, Terre Haute, Ind., 9-14.  
Finck, Henry—Star, Seattle, Wash., 9-14.  
Fisher, Eddie—Buck—Proctor's, Newark, N. J., 9-14.  
**FISHER, MR. AND MRS. PERKINS**—Hathaway's, Lowell, Mass., 9-14, Hathaway's, New Bedford, 16-21.  
Flisko and McDonough—Poli's, Springfield, Mass., 9-14.  
Fitzgerald and Trainer—3d Ave., N. Y., 9-14.  
Flatow and Dunn—Family, Carbondale, Pa., 9-14.  
Fleming and Miller—Novelties, Denver, Col., 9-14.  
Folsom, Frances—Hopkins', Louisville, 9-14.  
Fordin—Family, Atlanta, Ga., 9-14.  
Forde, The—Columbia, Cinci., 9-14.  
Foster, Ed.—Grand, Syracuse, N. Y., 9-14.  
Four Seasons—Proctor's, Albany, N. Y., 9-14, Proctor's 58th St., 16-21.  
Fox, Della—Orph., Bijou, 16-21.  
**FOY AND CLARK**—Orph., New Orleans, 9-14.  
France and Parsons—Empire, Hoboken, N. J., 9-14.  
Francia, Emma—Imperial, Bijou, 9-14.  
Frank and Bob—Orph., New Orleans, 9-14.  
Fraser Trio—Pastor's, N. Y., 9-14.  
Frederick and The Bijou—Superior, Wisc., 9-14.  
French, Henry H. and Bob—Orph., 9-14.  
Freya, Brothers—Colonial, N. Y., 9-14.  
Freel and Rouge—Hippodrome, London, Eng., 12-April 30.  
Fresini, F. G.—People's, Hannibal, Mo., 9-14.  
Galbreth and Farrell—Maj., Ft. Worth, Tex., 9-14.  
Galletti's Monkeys—Olympic, Chgo., 2-14.  
Gallagher and Barrett—Chase's, Wash., D. C., 9-14.  
Empire, Hoboken, N. J., 16-21.  
Gardner, Eddie—Olympic, Chao, 9-14.  
Gardner and Howard—Maj., Hot Springs, Ark., 9-14.  
Gardner and Stoddard—Poli's, Worcester, Mass., 9-14.  
Gardner and Vincent—Orph., Bijou, 9-14, Alhambra, N. Y., 16-21.  
Garrison, Jules and Ella—Columbia, Cinci., 9-14.  
Garrison Marion—Keith's, Prov., 9-14, Keith's, Boston, 16-21.  
Gavin, Platt and Peaches—Doric, Yonkers, N. Y., 9-14.  
Gaylor and Graff—Empire, Pittsburgh, Mass., 9-14.  
Guyard, Bonnie—Dominion, Winnipeg, Man., 9-14.  
Geiger and Walters—Poli's, Waterbury, Conn., 9-14.  
Genar and Bailey—Keith's, Phila., 9-14.  
George and Bertha—Pastor's, N. Y., 9-14.  
George and George—Pastor's, N. Y., 9-14.  
Gilday and Fox—Proctor's, Albany, N. Y., 9-14, Pro-  
ctor's 58th St., 16-21.  
Gill, Harry—Keith's, Boston, 9-14.  
Gillette Star—Star, Seattle, Wash., 9-14.  
Gilligan and Percy—Maj., Houston, Tex., 9-14, Maj., San Antonio, Tex., 16-21.  
Gilmore and Carroll—Bijou, Jackson, Mich., 9-14.  
**GILROY, HAYNES AND MONTGOMERY**—Seattle, Wash., 9-14, Victoria, B. C., 16-21.  
Gilroy, John—Shea's, Toronto, 9-14.  
Glosson, John and Bertha—Hopkins', Louisville, 9-14.  
Glosson, James Richmond—Keeney's, Bijou, 9-14.  
Gloss, Augusta—Poli's, Worcester, Mass., 16-21.  
Goforth and Doyle—Park, N. Y., 9-14.  
Gooley and Henderson—Poli's, Bridgeport, Conn., 9-14.  
Golden Gate Quintette—Colonial, N. Y., 9-14.  
Golden and Hughes—Family, Shamokin, Pa., 9-14.  
Trent, Trenton, N. J., 16-21.  
Goldin, Horace—Orph., Bijou, 9-14.  
Gordon, Dan and Max—Columbia, St. Louis, 9-14.  
Gordon's Bounding—Gothic, Louisville, 9-14.  
Gottsch, Mr. and Mrs. Bijou, New Haven, Conn., 9-14.  
Grand Opera Trio—Proctor's 12th St., 9-14.  
Grand, Sidney—Olympic, Chao, 9-14.  
Green Bros.—International, Chao, 9-14.  
Greco and Werner—Orph., Bijou, 9-14, Alhambra, N. Y., 16-21.  
Griff Bros.—Keith's, Prov., 9-14.  
Guilbert, Eddie—Proctor's 5th Ave., 18-Garrison—Tempo, Detroit, 9-14, Grand, Pitts-  
burgh, 16-21.  
Hacker-Lester Trio—Hopkins', Louisville, 9-14.  
Hagenbeck's Bears—Proctor's 5th St., 9-14.  
Haline, Nat—Keith's, Phila., 9-14.  
Hall, Arctic—Orph., Prince, Cal., 9-21.  
Halibut and Parquette—Keeney's, Bijou, 9-14.  
Halley and Moran—Mohawk, Schenectady, N. Y., 9-14.  
Hamilton and Willey—Crystal, Detroit, 9-14.  
Hammond and Forrester—O. H. Doctor, Ill., 9-14.  
Hansen and James—Grand, Pittsburgh, 9-14.  
Harbach and Harris—Fall River, Mass., 9-14.  
Harcourt, Daisy—Keith's, N. Y., 9-14, International, Chgo., 16-21.  
Harcourt, Frank—Eugen's, Chao, 9-14.  
Harmon Four—Grand, Pittsburgh, 16-21.  
Harrigan—Amphion, Bijou, 9-14.  
Harris, Chas. and Edna—Haymarket, Chao, 9-14.  
Hastings and Wilson—Castro, Bloomington, Ill., 9-14.  
Hawkins, Lew—Keith's, N. Y., 9-14.  
Hargan and Franklin—Novelties, Bijou, 9-14.  
Hefron, Tom—Crystal, Milwaukee, 9-14.  
**HELENA, EDITH**—Castro, Strasburg, Ger., 1-12.  
Palais d'Etat, Brussels, 14-26.  
Henderson and Rose—Maj., Ft. Worth, Tex., 9-14.  
Maj., Dallas, Tex., 16-21.  
Henry, Eugene—Bijou, Marquette, Mich., 9-14.  
Henton and Vanier—Grand, Detroit, 9-14.  
Herbert—Dress, Maj., Chgo., 9-14.  
Herbert, Dennis—Maj., Chgo., 9-14.  
**HEERMANN, ALICE ALICE**—Gardic, Wilmington, Del., 9-14, Proctor's, Albany, N. Y., 16-21.  
**HEERMANN, THE GREAT**—Orph., Kansas City, Mo., 8-14, Orph., New Orleans, La., 15-21.  
Herring-Cameras Sisters—Keith's, Boston, 9-14.  
Chase's, Wash., D. C., 16-21.  
Blatt, Mr. and Mrs. Dan—Orph., Bijou, 9-14.  
Hilbert and Warren—People's, Hanover, Mo., 9-14.  
Hilke and Neiman—Grand, Indianapolis, 9-14.  
Hill and Syrene—International, Chao, 9-14.  
Hills and Wilson—Grand, Syracuse, N. Y., 9-14.  
Hillers, Three—Phillips', Richmond, Ind., 9-14.  
Crystal, Marie, Lake, Ind., 16-21.  
Hines and Remington—Mohawk, Schenectady, N. Y., 9-14.  
Hoch and Elton—Maryland, Balt., 9-14, Keith's, Phila., 16-21.  
Holland and Launchmont—Park, Worcester, Mass., 9-14.  
Kaufman and Goldstein—Crystal, Koskem, Ind., 9-14.  
Hoyt and Lee—H., N. Y., 9-14.  
Holcombe, Curtis and Webb—Lynn, Mass., 9-14.  
Holden and Silver—Haymarket, Chao, 9-14.  
Holzman, The—Apollo, Nuremberg, Ger., 1-15, Orph., Frankfurt, 16-30.  
Holmes and Waldon—Phillips, Richmond, Ind., 9-14.  
Horley—Burgess—Maj., Chgo., 16-21.  
Hood—Keith's, Boston—Indefinite.  
Howard's French—Proctor's 5th St., 9-14.  
Howard Brothers—American, Bijou, 9-14.  
Howard and Howard—Howard, Boston, 9-14.  
Howard's Posies—Colonial, N. Y., 9-14.  
Hoyt and Waller—Pastor's, N. Y., 9-14.  
Hugel Brothers—Bijou, Lansing, Mich., 9-14.  
Hughes, Mr. and Mrs. Gene—3d Ave., N. Y., 9-14.  
Hughes, Mr. and Mrs. Nick—Bradenburgh's, Phila., 9-14.  
Hutchens—Utopia, Winona, Ga., 9-14.  
Hussey, George—3d Ave., N. Y., 9-14.  
Hutchinson and Rainbridge—Keith's, Prov., 9-14.  
Hyde and Heath—Bijou, Kalamazoo, Mich., 9-14.  
Hyde, Marion—Olympic, Chao, 9-14.  
Imperial Japanese Guard—Casino, Paris, France, 18-April 30.  
Innes and Ryan—H. and S. N. Y., 9-14.  
Jack, Mr. and Mrs. Bennett—Albany, N. Y., 9-14.  
Jackson Family—Albany, N. Y., 9-14.  
Jacobs' Dogs—Keith's, Prov., 16-21.  
Jacobs and Sardel—Orph., Springfield, O., 16-21.  
Jennings and Jewell—Bijou, Superior, Wis., 9-14.  
Jewell's Manikins—Poli's, Springfield, Mass., 9-14.  
Johnson, Carroll—Poli's, Springfield, Mass., 9-14.  
Johnson, Honey—Boston, S. 14.  
Johnson and Wells—Temple, Detroit, 9-14.  
Johnstone and St. John—Orph., 9-14.  
**JOSÉPHINE, MUSICAL**—Alhambra, Paris, France, 1-May 18.  
Jordan and Harvey—Pavilion, London, Eng.—Indefinite.  
Jordan, Jules—Keith's, Prov., 16-21.  
Jordan and Morris—9th and Arch, Phila., 9-14.  
Josselyn Trio—Poli's, Bridgeport, Conn., 9-14.  
Karabants—Japs—Eden, Monroe, N. Y.—Indefinite.  
Kaufman—Victoria, N. Y., 9-14.  
Kartell, Alberto—Orph., Fort Worth, 9-14-30.  
Kates Brothers—Keith's, Prov., 16-21.  
Kaufmann Troupe—Victoria, N. Y., 9-14.  
Keane, Warren—Mohawk, Schenectady, N. Y., 9-14.  
Keaton, Four—Sheedy's, Fall River, Mass., 9-14.  
Kelly, Mr. and Mrs. Alfred—Maj., Houston, Tex., 9-14, Maj., Fort Worth, 16-21.  
Kelly and Reno—Empire, London, Eng., 2-28.  
Kelly, Sam and Ida—Crystal, Marion, Ind., 9-14.  
Kelly, Sam and C. Proctor's 12th St., 9-14, Proctor's, Newark, N. J., 16-21.  
Kennedy and Rooney—Arcade, Toledo, 9-14, Maj., Chgo., 16-21.  
Keno, Walsh and Melrose—Orph., Kansas City, Mo., 9-14, Orph., Omaha, Neb., 16-21.  
Keogh, Thomas J.—Orph., New Orleans, La., 15-21.  
Keogh, Edwin—Orph., Utica, N. Y., 9-14, Proctor's 2nd St., 16-21.

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Matthews, Thorne—Orph., New Haven, Conn., 9-14, Poli's, Hartford, Conn., 16-21.

Meyer and Morris—Orph., New York, 9-14.

Matthews and Davis—Orph., New York, 9-14.

Matthews

**MOTOGIRL.** LA—Circus Carré, Amsterdam, Holland. 1-21.  
**Monarchs.** The Novelty, Denver, Col. 9-14.  
**Monarchs.** The Circus Carré, Amsterdam, Holland, 1-30.  
**Murphy.** Mr. and Mrs. Mark Proctor's 23d St., 9-14.  
**Grand.** Syracuse, N. Y., 9-14.  
**MURPHY, W. H. AND BLANCHE NICHOLS.** Colonial, Lawrence, Mass., 9-14. Moore's, Portland, Me., 9-14.  
**Murphy, Elizabeth—Orph.** Kansas City, Mo., 9-14.  
**Murray and Lane—Alhambra.** N. Y., 9-14.  
**Natalia—South Bend, Ind.** 9-14. International, Chicago, 16-21.  
**New Tom—Poli's.** New Haven, Conn., 9-14.  
**Neff and Miller—Young's Pier.** Atlantic City, N. J., 9-14.  
**Keavers, Three—Orph.** Rhine, 9-14.  
**Newell and Nibbe—Hathaway's.** New Bedford, Mass., 16-21.  
**Newman, Joseph—Orph.** Rhine, 9-14. Alhambra, N. Y., 16-21.  
**Wright, Margaret—Haymarket.** Chgo., 9-14.  
**WEBB, FRED—Colonial.** N. Y., 9-14. Orph., Rhine, 16-21.  
**Nice, Emily—Maj.** Chgo., 9-14.  
**Nice, Nellie—Amphion.** Rhine, 9-14.  
**Nobles, Milton and Dolly—Rhine.** Toronto, 9-14. Mohawk, Schenectady, N. Y., 16-21.  
**Norman—Empire.** Paterson, N. J., 9-14. Empire, Hoboken, 16-21.  
**North, The—Howard.** Boston, 9-14.  
**North, Robby—Chase's Wash.** D. C., 9-14.  
**NORTON, MISS. AND PAUL NICHOLSON—Orph.** Reading, Pa., 9-14. Amphion, Rhine, 16-21.  
**Norworth, Jack—Gotham.** Rhine, 9-14. Orph., Reading, Pa., 16-21.  
**O'Brien, W. W.—New Family.** Rhine, 9-14.  
**Ortizano, Cleopatra—Wash.** D. C., 9-14.  
**Oscar Family—Bijou.** Dubuque, Ia., 9-14.  
**Devlin—Victoria.** N. Y., 9-14.  
**Patrice—Maj.** Chgo., 9-14.  
**Pattersons, Bounding—Corso.** Zurich, Switzerland, 1-15.  
**Patty—Brooks—Proctor's.** Troy, N. Y., 9-14. Proctor's 23d St., 16-21.  
**Paulinetti and Pino—Eden.** Bologna, Italy, 16-22.  
**Olympia, Venice, Italy.** 30 May 26.  
**Philips, 2nd—Maryland.** Balt., 9-14. Keith's, Phila., 16-21.  
**Pelot, Fred and Annie—Grand.** Joliet, Ill., 9-14.  
**Fetching Bros.—Temple.** Detroit, 9-14.  
**Peters, Phil and Nettie—Moore's.** Portland, Me., 9-14. Maryland, Balt., 16-21.  
**Petet Family—Maj.** Chgo., 9-14.  
**Phelps, Three—Crystal.** Muskegon, Mich., 9-28.  
**Phillips, Leonard—Orph.** Omaha, Neb., 9-14.  
**Picchio, Mildred—Orph.** Omaha, Neb., 9-14.  
**Pierce and Nansen—Ensign.** Johannesburg, South Africa, March 12-April 21. Empire, Cape Town, 23-June 2.  
**Pierce and Opp—Poli's.** Bridgeport, Conn., 9-14.  
**Pilar, Harry—Family.** Poughkeepsie, N. Y., 9-14.  
**Piroccini, Five—Haymarket.** Chgo., 9-14.  
**Pope, J. C.—Haymarket.** Chgo., 9-14.  
**Potter and Hartwell—Poli's.** Springfield, Mass., 9-14.  
**Pooster, James T.—Maj.** Chgo., 9-14.  
**Powers and Freed—Novelty.** Topeka, Kan., 9-14.  
**Grand, Huntington Ind.**, 16-21.  
**Powers and Theobald—Star.** Muncie, Ind., 9-14. Crystal, Marion, Ind., 16-21.  
**Prelle's Dogs—H. and S. N. Y.** 9-14.  
**Provencalas, Six—Temple.** Detroit, 9-14.  
**Quatre Basques—Foil.** Bridgeport, Conn., 9-14.  
**Quinlan and Hayes—Grand.** Stamford, Conn., N. Y., 9-14.  
**Rader and Valentine—Barbasford Tour.** Eng., 2-30.  
**Radio and Bertman—Terre Haute, Ind.**, 9-14. Milwaukee, Wis., 16-21.  
**Ramsey Sisters—Maj.** San Antonio, Tex., 9-14.  
**Rappe Sisters—Maj.** Chgo., 9-14.  
**Rautus and Banks—Glasgow, Scotland.** 9-14. Hipp., Birmingham, Eng., 16-21. Palace, Southampton, Eng., 23-28.  
**Rauh, Claude—Idea.** Fond du Lac, Wis., 9-14.  
**Rawls and Van Krimmen—Hopkins.** Memphis, 9-14.  
**Rawls and Jim—Orph.** Omaha, Neb., 9-14.  
**Rawlins—Howard.** Boston, 9-14.  
**Raymond and Caverly—Poli's.** Springfield, Mass., 9-14.  
**Raymond and Bull—Haymarket.** Chgo., 9-14.  
**Rayne's Bull Dogs—Proctor's.** Troy, N. Y., 9-14. Poughkeepsie, N. Y., 16-21.  
**Bedding, Francesca—Hopkins.** Louisville, 9-14.  
**Hofford and Winchester—Cook's.** Rochester, 9-14.  
**Red Hawk—Cade's.** Proctor's 55th St., 9-14.  
**RED HOT FIFTIES—Kenny's.** Rhine, 9-14.  
**Billy, Johnny—Poli's.** Bridgeport, Conn., 9-14.  
**Bentley and Tillson—Family.** Poughkeepsie, N. Y., 9-14.  
**Reynard, Ed P—Hathaway's.** Lowell, Mass., 9-14. Proctor's, Troy, N. Y., 16-21.  
**Rialto Quartette—Clutes.** Frisco, Cal., 2-14. Bell, Oakland, 16-21.  
**Rice and Cady—Grand.** Pittsburgh, 9-14.  
**Ridge and Prevent—Auditorium.** Lynn, Mass., 9-14.  
**Foll's—Hamden, Conn.**, 16-21.  
**Richardson, Bijou.** Kalamazoo, Mich., 9-14. Bijou, Duluth, Minn., 16-21.  
**Rinaldo, The—San Jose.** Guatemala, Central America, Dec. 25—Indefinite.  
**Roberts, Four—Empire.** Des Moines, Ia., 9-14. Bijou, La Crosse, Wis., 16-21.  
**Roberts, Hayes and Roberts—H. and R.** Rhine, 9-14.  
**Roby, Dan—Alhambra.** Mich., 9-14.  
**Rogers and Priscilla—Huber's.** N. Y., 9-14.  
**Will—Wintergarten.** Berlin, Germany, 1-May 1.  
**Romano, Mine, Norma—Grand.** Indianapolis, 9-14.  
**Romanos, Five—Poli's.** Bridgeport, Conn., 9-14.  
**Rooney Sisters—Orph.** Kansas City, Mo., 9-14. Orph., New Orleans, 16-21.  
**Ronney and Bent—She's.** Toronto, 9-14.  
**Rose of Ellis—Orph.** Kansas City, Mo., 9-14.  
**Ross, Thomas—Poli's.** Paterson, N. J., 9-14.  
**Ross and Lewis—Stoll Tour.** Eng., March 12-April 30.  
**Ross's Horse—She's.** Toronto, 9-14.  
**Rowe, Ray L.—Chase's Wash.** D. C., 9-14.  
**Royer and French—Maj.** Chgo., 9-14.  
**Russell, Dorothy—She's.** Toronto, 9-14.  
**Russell, Lillian—Orph.** Rhine, 16-21.  
**RYAN, THOMAS J. AND MARY RICHFIELD—Alhambra.** N. Y., 9-14. Proctor's, Newark, N. J., 16-21.  
**SABINE, JOSEPHINE—Empire.** Swansea, Wales, 9-14. Empire, New Port, 16-21. Empire, Nottingham, Eng., 23-28.  
**Sahine, O'Neill and Vera—Savoy.** Fall River, Mass., 9-14. Colonial, Lawrence, Mass., 16-21.  
**Sadi, Alfarabi—Maj.** Chgo., 9-14.  
**Sailor and Barberette—Keith's, N. Y., 9-14.  
**Saints—Temple.** Detroit, 9-14.  
**Saints and Orpheus—Poli's.** N. Y., 9-14.  
**Samson and Goliath—Los Angeles.** Cal., 2-14.  
**Sandford and Darlington—Orph.** Portsmouth, O., 2-14.  
**Saunders, Chalk—Alhambra.** N. Y., 9-14.  
**Sawadas, The—Keith's.** Phila., 9-14.  
**Schep's Dogs—Crystal.** Milwaukee, 9-14.  
**Scott and Wilson—Keith's.** N. Y., 9-14.  
**Semon, Charles F.—Colonial.** N. Y., 9-14. Orph., Rhine, 16-21.  
**Seville, Lily—Keith's.** Boston, 9-14.  
**Severance and Durst—Temple.** Ft. Wayne, Ind., 9-14.  
**Seymour and Hill—Keith's.** Phila., 9-14.  
**Shannon, Four—Family.** Shamokin, Pa., 9-14.  
**Sherman and De Forrest—H. and R.** Rhine, 9-14.  
**Shorty and De Witt—She's.** Toronto, 9-14.  
**Silverton and Oliver—Orph.** Mt. Vernon, N. Y., 9-14.  
**Simon and Gardner—Haymarket.** Chgo., 9-14.  
**Simpsons, Musical—Honkine.** Memphis, Tenn., 9-14.  
**Simpson and Dunn—Orph.** Boston, 9-14.  
**Sims and Durst—Temple.** Ft. Wayne, Ind., 9-14.  
**Stanley and Edward—Poli's.** Waterbury, Conn., 9-14.  
**Smith and Campbell—Maryland.** Balt., 9-14.  
**Smith, Kell and De Ferris—Pastor's.** N. Y., 9-14.  
**Smith and Johnson—Amphion.** Rhine, 9-14.  
**SNYDER, AND BUCKLEY—Keith's.** Cleveland, 9-14. H. and S. N. Y., 16-21.  
**Spock Minstrels—Poli's.** New Haven, Conn., 9-14.  
**Stahl, Rose—Empire.** Hoboken, N. J., 9-14. Cook's, Webster, N. Y., 16-21.  
**Stanley and Edward—H. and S. N. Y.** 9-14.  
**Stanley and Williams—Orph.** Denver, Col., 9-21.  
**Stantons, Lola—Fischer's.** Frisco, Cal., 9-14.  
**Steely, Doty and Coe—Hopkins'.** Louisville, 9-14.  
**Haymarket, Chgo., 16-21.**  
**Stein, Erwin—Circus Carré.** Amsterdam, Hol., 1-15.  
**Scala, Eagine—Orph.** Boston, 9-14.  
**Steinert and Thomas—Grand.** Hamilton, Ont., 9-14.  
**Stevens and Keeley—Pastor's.** N. Y., 9-14.  
**Stone, John—Poli's.** Ft. Wayne, Ind., 9-14.  
**Parker, N. J., 16-21.**  
**St. Louis and McQuade—Orph.** Denver, Col., 9-14.  
**Sullivan and Pasquale—Orph.** New Orleans, La., 16-21.  
**Sully and Phelps—Lyric.** Joplin, Mo., 9-14. Orph., Webb City, Mo., 16-21.  
**Sunny South—Novelty.** Rhine, 9-14.  
**Synder, Jones and Pringle—Trent.** Trenton, N. J., 9-14.  
**Taliferro, Mahel—Proctor's 5th Ave.** 10.  
**Tanaka's Japanese—Keith's.** Boston, 9-14.  
**Tanna—London, Ont., 9-14.** Empire, Pittsfield, Mass., 16-21.  
**Tanner and Gilbert—Proctor's.** 58th St., 9-14.  
**Tariton and Tariton—Bijou.** Galveston, Ill., 9-14.  
**Tassanian Troupe—Havana.** Cuba, 2-14.  
**Tread and Lassell—Bijou.** Calumet, Mich., 9-14.  
**Trotter, William—Orph.** Mexico, Mex., 2-14.  
**Thompson Sisters—Haymarket.** Chgo., 9-14.  
**Thorne and Carleton—Alhambra.** N. Y., 9-14.  
**Thurber, Leona—Proctor's.** Newark, N. J., 9-14.  
**Toys, Musical—Family.** Lancaster, Pa., 9-14.  
**Trancy, Mile—Grand.** Pittsburgh, 9-14.  
**Transatlantic Four—Hathaway's.** Lowell, Mass., 9-14.  
**Travers, Boland—Excelsior.** Mich., 9-14. Idea, Oakwood, Wis., 16-21.  
**Trotter, Dennis and Tekla Farm—Poli's.** New Haven, Conn., 9-14.  
**Trotter, Old Tip—Pastor's.** N. Y., 9-14.  
**Trotter, Old Tip—Pastor's.** N. Y., 9-14.  
**TRUEDELL, MRS. AND MRS. HOWARD—Garrick.** Wilmington, Del., 9-14. Trent, Trenton, N. J., 16-21.  
**Tulsa—Industrial.** Moline, Ill., 9-14.  
**Turner's Song Sheet—Alhambra.** N. Y., 9-14.**

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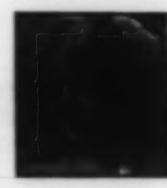
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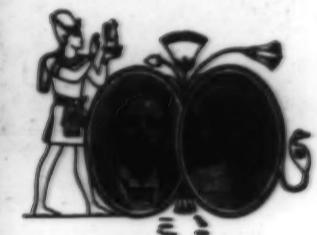
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## Some Box-Office Results of the Fays

THESE FIGURES ARE ACTUAL, AS MY STATEMENTS WILL PROVE. WRITE TO LOCAL MANAGERS IF IN DOUBT.

These totals are for one week, unless otherwise stated.

Sept. 30th, 1905, Providence, R. I., Infantry Hall,	\$1,792.50
Oct. 7th, 1905, Second week at Providence,	5,821.00
Oct. 14th, 1905, Poughkeepsie, N. Y., Columbus Hall,	2,335.00
3 nights only, Providence Opera House, Oct. 19th, '05, \$263.	1,986.75
Oct. 20th, '05, \$629.50. Oct. 21st, '05, \$694.25	2,075.75
Nov. 18th, 1905, Lowell Opera House, Lowell, Mass.	1,673.00
Dec. 2d, 1905, Yonkers, N. Y., Music Hall,	2,200.30
Jan. 20th, 1906, Elizabeth, N. J., The Lyceum,	2,539.10
Feb. 3d, 1906, Newark, N. J., Columbia Theatre,	2,897.15
Feb. 10th, 1906, Ottawa, Ont., Russell Theatre,	2,351.30
March 1st, 1906,	3,113.70
March 31st, 1906, Newark, N. J., Columbia Theatre,	1,663.00
One week, Utica, N. Y., Star Theatre,	1,727.00
Next " "	1,925.40
" Schenectady, N. Y., I. O. R. M. Theatre,	1,705.20
Return week, Utica, N. Y., Star Theatre,	2,196.50
One week, Bridgeport, Conn., Auditorium,	1,059.65
Five nights in Fall River, Mass., Academy of Music,	1,786.05
Return week, Schenectady, N. Y., I. O. R. M. Theatre,	2,985.50
" Bridgeport, Conn., Auditorium,	1,682.30
One week, Holyoke, Mass., Holyoke Opera House,	2,231.25
Return engagement, Holyoke, Mass.,	1,571.30
One week in Danbury, Conn., Taylor Opera House,	928.25
Four nights in Salem, Mass., Salem Theatre,	501.90
Thursday only, Feb. 16, New Haven, New Haven Theatre,	704.40
Friday only, Feb. 17, New Haven, New Haven Theatre,	926.85
Saturday only, Feb. 18, New Haven, New Haven Theatre,	1,582.10
Tuesday and Wed. only, Feb. 21-22, Hyperion, New Haven.	

Book THE FAYS—Beware of Impostors

The results as told by box-office statements, NIGHTLY

### THE COLUMBIA

NEWARK, N. J., 1906.

Monday, Jan. 29,	-	227.90
Tuesday, " 30,	-	375.30
Wednesday, " 31,	-	375.20
Thursday, Feb. 1,	-	486.50
Friday, " 2,	-	379.90
Saturday, " 3,	-	694.30

### The Russell Theatre

OTTAWA, ONT., 1906.

Monday, Feb. 5,	-	\$171.35
Tuesday, " 6,	-	273.00
Wednesday, " 7,	-	463.95
Thursday, " 8,	-	552.15
Friday, " 9,	-	626.95
Saturday, " 10,	-	809.75

### THE LYCEUM

ELIZABETH, N. J., 1906.

Monday, Jan. 15,	-	\$113.30
Tuesday, " 16,	-	136.40
Wednesday, " 17,	-	332.80
Thursday, " 18,	-	414.15
Friday, " 19,	-	503.25
Saturday, " 20,	-	700.45

### THE COLUMBIA

NEWARK, N. J., 1906.

Monday, Mar. 26,	-	422.90
Tuesday, " 27,	-	442.90
Wednesday, " 28,	-	543.70
Thursday, " 29,	-	640.70
Friday, " 30,	-	488.80
Saturday, " 31,	-	758.70

### PROVIDENCE OPERA HOUSE

PROVIDENCE, R. I., 1906.

3 Nights Only.

Thursday, Oct. 19, '05, - \$263.10

Friday, " 20, - 629.50

Saturday, " 21, - 694.25

I will forfeit \$10,000.00 if these figures are exaggerated One Dollar.

JOHN T. FAY.

